



THE ORIGINS OF STAR WARS

THE BEGINNINGS OF THE PREQUEL TRILOGY REVEALED!

STAR WARSTM

INSIDER

Issue 92

Collector's
Cover
#2 of 2

OFFICIAL FIRST NEWS!

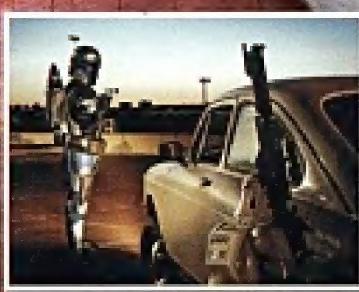
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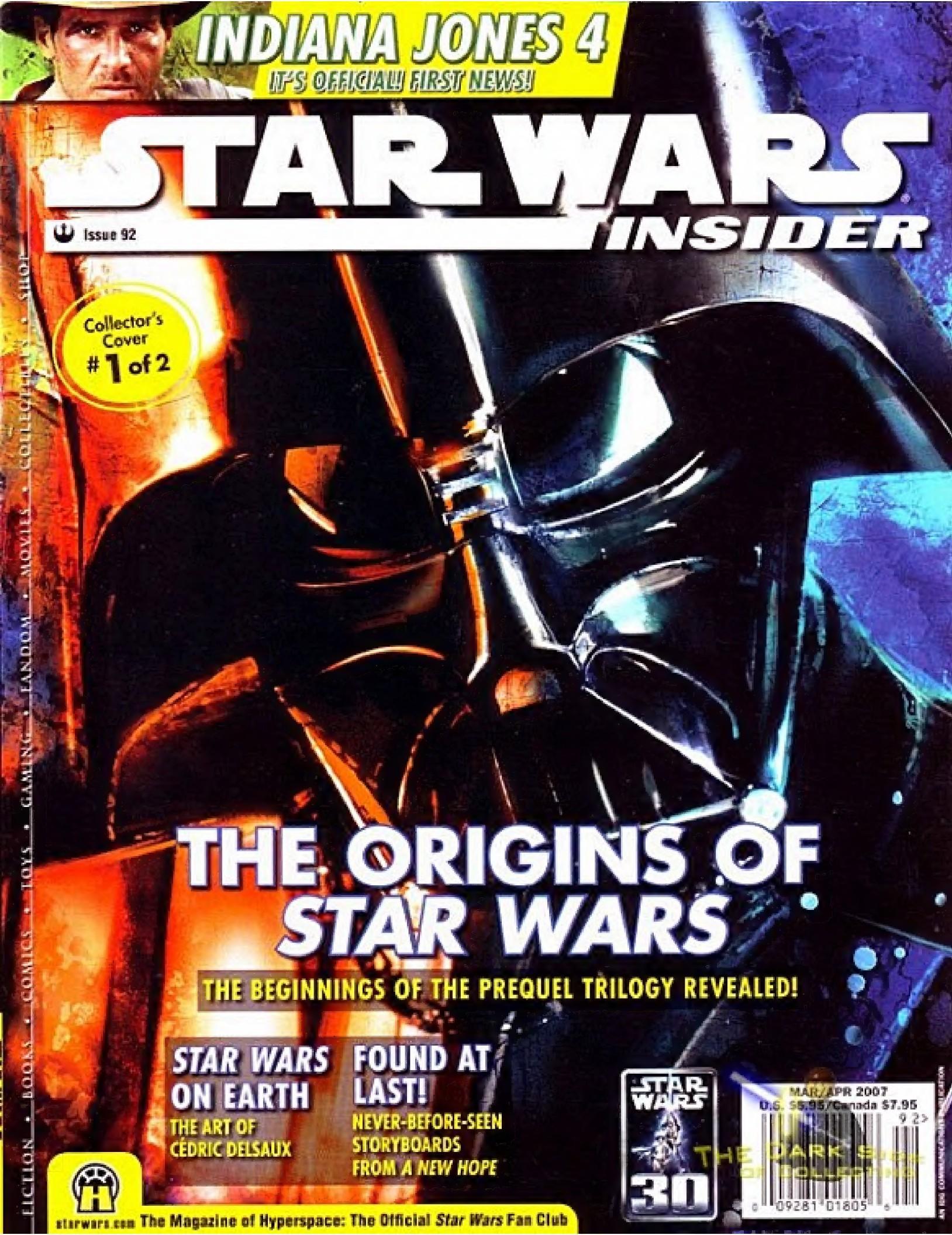


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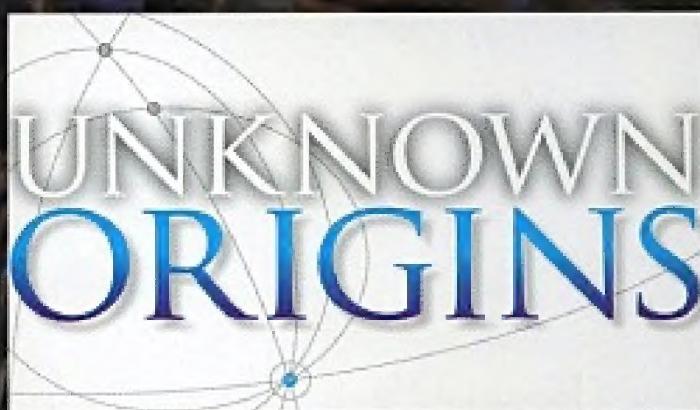
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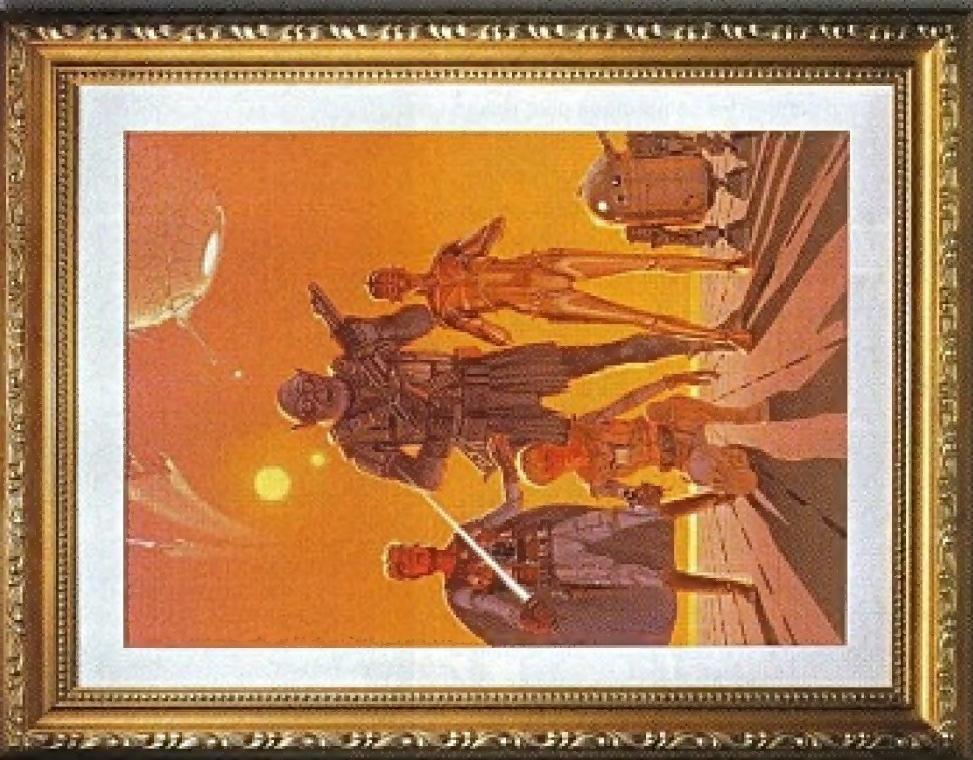
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Mona Lisa, 1503-06
Leonardo da Vinci



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Ch-ch-ch-changes...

It is with a heavy heart that I write this issue's Letter from the Editor, as this is the last issue of *Star Wars Insider* that will be published by IDG Entertainment. Under IDG, *Insider* has had a great three-year run, and as the 30th anniversary of *Star Wars* approaches, *Insider* will be re-launched by its new publisher, Titan Magazines. If you're familiar with Titan's other licensed science-fiction and entertainment mags (*Lost*, *24*, *Star Trek*, *Smallville*, to name a few), then you already know that they will give *Star Wars Insider* a lot of love and care. As hard as it may be to see *Insider* switch hands, I truly believe the change will be a great thing for the magazine and, most importantly, for you.

You'll probably see me around these pages again. Nevertheless I would like to take this opportunity to thank IDG Entertainment for giving us the opportunity to produce a kick-ass magazine. Special thanks go out to Francis Mao, without whose guidance and passion *Insider* would not be what it is; designer George Hu, whose ferocious talent and grace under pressure never failed to bring sanity to insane situations; Chenda Ngak, for her contagious positive energy and for fixing all those dangling modifiers; Michele Nelson, for being a joy to serve in the trenches with during shipping; Stephanie Taylor for always putting our readers first, and to former Production Manager, Shelly Reimer, for keeping us in line and getting this baby out the door issue after issue.

I'd also like to thank everybody at Lucasfilm for their support and dedication including: Amy Gary, Sue Rostoni, Pablo Hidalgo, Leland Chee, Bonnie Burton, Mary Franklin, and Pete Vilmur. Special thanks to Jonathan Rinzier, Steve Sansweet, and Troy Alders—the level of quality you have pushed us to reach, encouragement and criticisms you have given, and ideas you have contributed have continually improved *Insider*, and helped us become better at what we do. Warm thanks go out to former *Insider* Editor in Chief, Brett Rector, for setting a standard of excellence that was always an exciting challenge to maintain.

Thanks to our fearless and staggeringly creative writers for providing the lifeblood of the magazine. You have all inspired me over the past year. We could not have done this without you; it's been a blast working with you, and I look forward to reading your future work.

Above all, I would like to thank each and every one of you readers for your letters, your ideas, your feedback, and your passion for the greatest space fantasy ever made. As proud as I have felt hearing your compliments, it has been your constructive criticisms that I've valued even more (I prowled a lot more message boards than you think, kids). You guys rule!

There have been a handful of times when getting caught up in the daily grind of the running a magazine caused me to lose sight of what *Insider* is all about. During those times I always managed to encounter *Star Wars* fans (there are more of us out there than I ever imagined) whose love for *Star Wars* has always reinvigorated me, inspired me, and reminded me that I'm doing something that brings many people joy. Those times have without a doubt been the best times. There will be more. Until then, keep enjoying *Insider*.

Frank Parisi,
Editor

STAR WARS INSIDER

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The Choice Is Yours

AND ONE LESS QUESTION TO KEEP YOU UP AT NIGHT

PLEASE CHOOSE MY PATH

First, I just want to say that this magazine is great and that you need to keep up the good work. Secondly, I am a member of Star Wars Galaxies, the online game for all Star Wars fans, and ever since I purchased the game and started playing it, my future has been clouded. I cannot choose my path. For a year I have been going to the light side, then to the dark side, and then back again—many times.

My knowledge in the Force is great, but I am not wise enough to choose my path. I have friends that say I should bring justice and peace to the galaxy by joining the Rebellion, and I have other friends that say I should serve the dark side. I write this letter asking for your wise council. I must have an answer. I must choose a side in this war. But which one? Please, I need an answer! Which side is the best?

—Ijal Teer of the Bria Galaxy

Whether you choose to fight the good fight to restore freedom and goodness to the galaxy, or help grind the plebian masses to dust with an iron fist is a decision that only you can make. No one else has walked in your shoes, and so no one can make decisions for you—not your parents, not your friends, and certainly not us. You must learn to be your own teacher. Therefore, common logic and a sense of social responsibility befoove us to politely decline your request for guidance in this matter.

However, if you please, allow us to throw out something that may shed a little of the proverbial light on your dilemma. Consider Luke Skywalker's predicament in Return of the Jedi. On one hand he has Yoda and Obi-Wan telling him that in order to liberate the galaxy and save his friends he must murder his own father. On the other Vader and Palpatine insist the only way to accomplish these things is to follow his destiny and submit to the dark side of the Force.

But the cool thing about Luke is that he ignores everybody except himself and creates his own choice; discovering that salvation for the galaxy, his friends, and himself lies in bringing Vader back to the good side of the Force. Hence, the story extends beyond a hero's journey to a tale of redemption for both father and

son, and Luke solidifies his reputation as a bona fide bad-ass.

That said, Ijal, you are wise enough to choose your own path, my friend.

NOW IF YOU'LL EXCUSE US, WE THINK WE'RE GOING TO BE SICK

Since you were kind enough to print my responses to the questions concerning a comment by Darth Vader, as well as to why Owen didn't seem to recognize C-3PO in Episode IV, I thought I'd try my luck again with one of the next issue's questions: Where did Vader's limbs go after Obi-Wan cut them off?

There's no pleasant way to answer that question. When Obi-Wan struck, Vader was in mid-leap, and still very close to the lava river. There's a pretty good chance that the limbs went right into the lava and were instantly disintegrated.

But, at the risk of being even more grotesque, let's say they didn't. That they fell close to the lava river, as did Vader himself, but not into it. Vader still caught fire just from his proximity to that lava river, and a large piece of meat takes longer to cook than a smaller piece of meat. A Thanksgiving day turkey is going to spend more time in the oven than a couple of hot dogs or a chicken breast. There's a good chance that Vader's lower arm and lower legs, being distinctly smaller than what was left of Vader, caught fire and were reduced to ash fairly quickly, and so we didn't see them.

—Thomas Wheeler, Tucson, AZ

UNALTERED BLISS

I recently watched Return of the Jedi for the first time since I saw Episode III. I know what you're thinking, "How could you go almost a year and a half without watching Jedi?" Well, I'll tell you... I no longer have a working VCR and I don't watch the Special Editions. How dare you take my Ewok song away! Needless to say, the release of the original versions on DVD was a dream come true. Now I can finally fall asleep to Empire, and not have to rewind it in the morning.

So I was watching Jedi, and Palpatine is frying Luke with his Force lightning. I remembered Mace Windu bouncing the Force lightning back at Palpatine in Episode III and how quickly it

caused Palpatine to shrivel up and become the hideous mess that he is. It seems to me that he zaps Luke for way longer than he himself was zapped; yet Luke takes it like a champ. Even his hair still looks good. Made me smile.

I love Star Wars because there's always something to discuss, argue, or joke about. Thank you for a great magazine that does not lack a sense of humor!

—Jeff Hedge, Providence, RI

Thanks for the kind words, Jeff! Whether or not Luke's hair looks "good" is somewhat debatable, but we do agree there is no shortage of things to ponder, quibble over, or poke fun at in a galaxy far, far away, and we share your joy over the unaltered DVDs. As soon as the unaltered versions of the original trilogy came out we holed up in our little caves and watched all three in a row. It had been a while for us, too, and we were amazed how well they held up both thematically and visually. Interestingly enough we found ourselves enjoying Return of the Jedi, traditionally our least favorite in the series, the most. You just can't beat that last 45 minutes, and every frame with the Emperor in it is a little slice of cinematic gold. And yes, hearing the Ewok song again brought tears to our little eyes.

MORE SECRET SOUNDTRACKS

I was reading Star Wars Insider issue 87 and noticed the letter entitled "The Lost Soundtrack... Mind Of." I have an inside scoop on another hidden soundtrack. If you put the PC version of Star Wars: Episode I Racer into your computer and go to a media player you can listen to several soundtrack selections from the game. Some of the music is from the original The Phantom Menace score by John Williams, but there are also new and remixed versions that sound really cool.

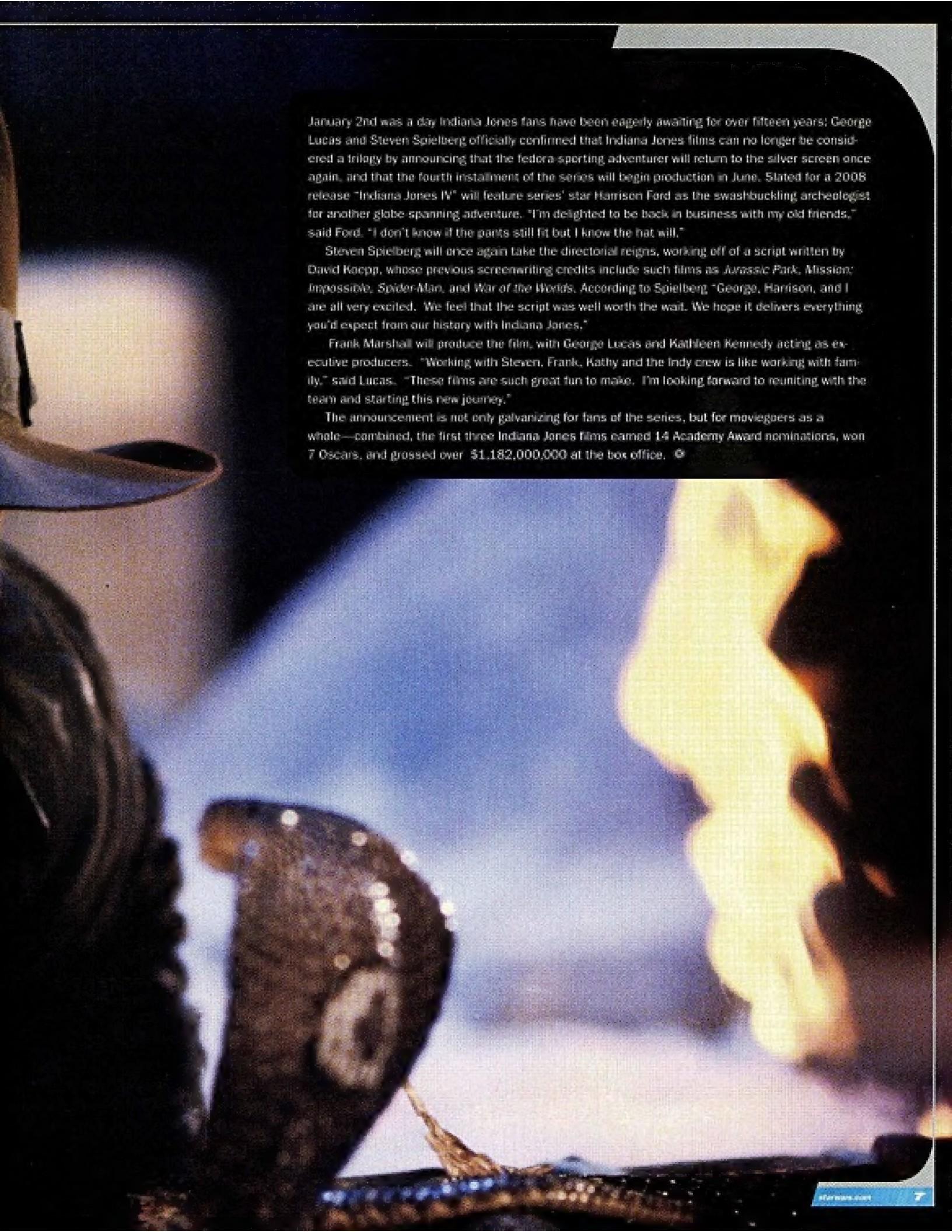
—SkywalkerJedi6, via Email

That's a great find, SkywalkerJedi6, and many thanks for sharing with the other readers. How about the rest of you? Anybody else out there know of any hidden DVD or videogame Easter eggs you'd like to share with your fellow Star Wars freaks?

SKYWALKING
NEWS

It's Official: Indy Is Back!

DAVAN
INDY'S
MOVIE
CLIP,



January 2nd was a day Indiana Jones fans have been eagerly awaiting for over fifteen years: George Lucas and Steven Spielberg officially confirmed that Indiana Jones films can no longer be considered a trilogy by announcing that the fedora-sporting adventurer will return to the silver screen once again, and that the fourth installment of the series will begin production in June. Slated for a 2008 release "Indiana Jones IV" will feature series' star Harrison Ford as the swashbuckling archeologist for another globe spanning adventure. "I'm delighted to be back in business with my old friends," said Ford. "I don't know if the pants still fit but I know the hat will."

Steven Spielberg will once again take the directorial reigns, working off of a script written by David Koepp, whose previous screenwriting credits include such films as *Jurassic Park*, *Mission: Impossible*, *Spider-Man*, and *War of the Worlds*. According to Spielberg "George, Harrison, and I are all very excited. We feel that the script was well worth the wait. We hope it delivers everything you'd expect from our history with Indiana Jones."

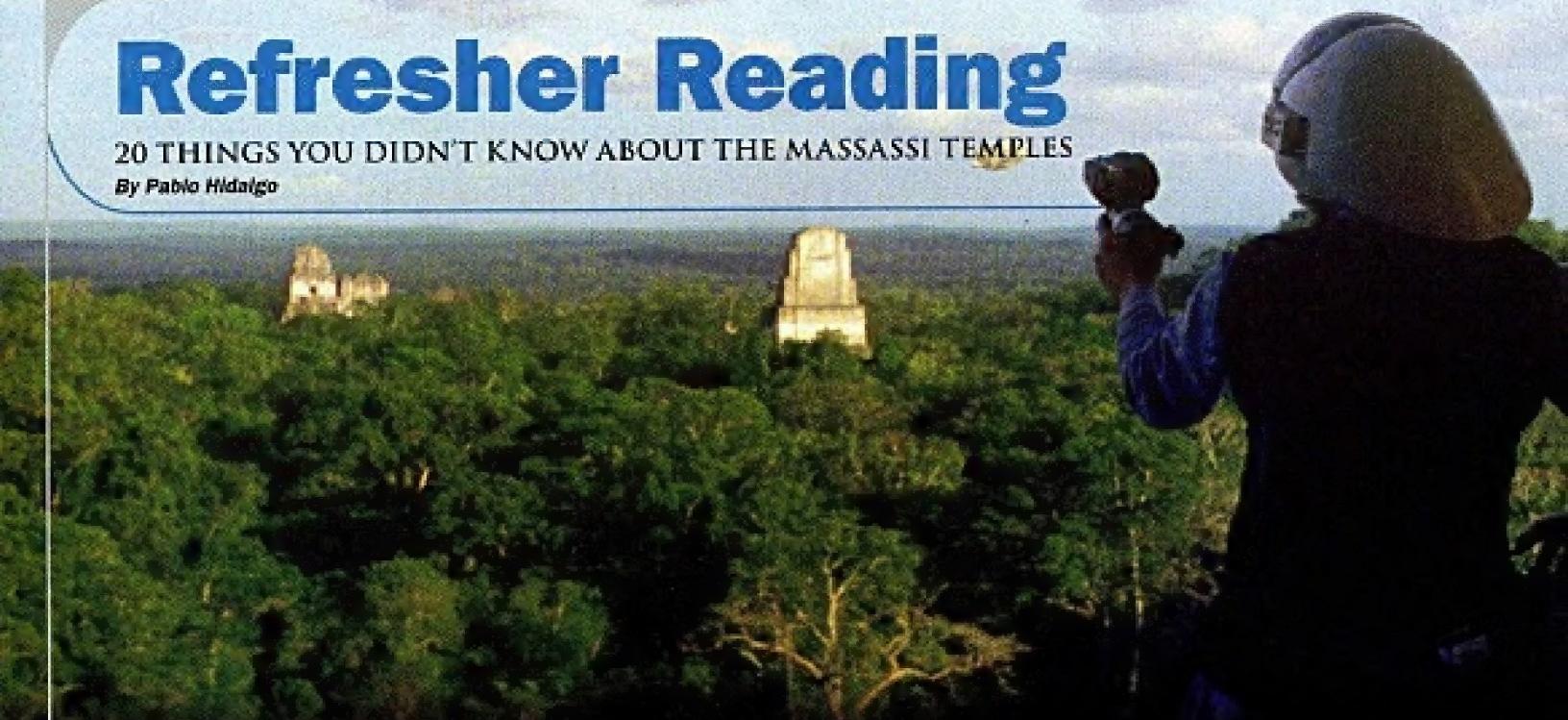
Frank Marshall will produce the film, with George Lucas and Kathleen Kennedy acting as executive producers. "Working with Steven, Frank, Kathy and the Indy crew is like working with family," said Lucas. "These films are such great fun to make. I'm looking forward to reuniting with the team and starting this new journey."

The announcement is not only galvanizing for fans of the series, but for moviegoers as a whole—combined, the first three Indiana Jones films earned 14 Academy Award nominations, won 7 Oscars, and grossed over \$1,182,000,000 at the box office. ◇

Refresher Reading

20 THINGS YOU DIDN'T KNOW ABOUT THE MASSASSI TEMPLES

By Pablo Hidalgo



1 Rebel Alliance master scout Dr. Joon Unnh recommended the Great Temple as a base after locales on Tyanna, Akuria II, and Boz Pity were rejected.

2 The Rebels in the temple constantly dealt with animal infestation. Wedge Antilles once fell afoul of a firebee nest in the pilots' barracks.

3 Following the evacuation of Rebel forces the Fernandin Scouting Expedition maintained the site until that group's funding evaporated after the Battle of Endor.

4 Unbeknownst to the Rebels but later theorized by modern xenoarcheologists, the ancient Sith followers of Naga Sadow built the Massassi temples 5,000 years earlier.

5 After Anakin Skywalker's defeat of Asajj Ventress on Yavin 4, Chancellor Palpatine dispatched Mas Amedda and elite clone troopers to secretly scout the ruins for any worthy Sith relics. Amedda instead returned with piranha beetle samples that greatly delighted Palpatine for possible future use.

6 The Great Temple was destroyed by the Yuuzhan Vong, who reduced the ancient structure to rubble.

7 The temples consist primarily of a sedimentary calcite compound, with certain conductive alchemical impurities also found on former Sith worlds such as Zirok and Kerriban.

8 The Rebels use manned recon-towers since the mists and wildlife made automated sensors unreliable. The tower base has a retractable telescopic stalk, allowing the occupant to enter and exit at ground level.

9 Corporal Oselio Prennert is the sentry guard that watched the *Millennium Falcon*'s approach from recon-tower four.

10 Prennert's perch is atop an unnamed monument north of the Massassi site, with a view of the Great Massassi Temple, the Temple of the Blueleaf Cluster and the Palace of the Woolamander.

11 George Lucas was inspired by photos in National Geographic to pursue filming in Guatemala. 20th Century Fox, concerned with the film's ballooning budget, instead suggested shooting in Adventureland in Disneyland.

12 Shot in Tikal, Guatemala, the temple that the Falcon flies toward is Temple III, which stands 180 feet tall and faces east.

13 The view is looking westward from Temple IV, down the Tzotzil Causeway, an old Mayan road.

14 An Episode IV background plate of Guatemala doubled as Naboo in Episode I when the Trade Federation landing ships hover over the swamplands.

15 A filmmaking crew of three ILMers voyaged to Tikal: modelmaker Lorne Peterson, machinist Dick Alexander, and cameraman Richard Edlund.

16 Peterson plays the Rebel sentry. He says he got the risky job of standing on the high perch since of the three ILMers he had no children.

17 The sentry post was actually a 50-gallon trash can with cosmetic alterations.

18 Peterson improvised the hand-scanner prop seen in the film. It's a light meter gaffertaped to other objects found among their camera gear.

19 To shoot the establishing shots, the ILM crew hauled a hefty VistaVision camera powered by a 12-volt car battery up the Temple IV pyramid.

20 Richard Edlund recounts that, on the morning of the shoot, the crew encountered a coral snake half-digesting a bat on the ground of their filming location. Despite what could have been considered a bad omen, the shoot went off without a hitch.

LEGEND



EXPANDED UNIVERSE



BEHIND THE SCENES

STAR WARS

Celebration IV

A NEW SHOW

It is a period of commemoration. Star Wars fans, striking out from home bases everywhere, arrive for a victorious Star Wars Celebration IV, this year marking the 30th Anniversary of far and away the greatest story in the galaxy.

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By Jason Fry

A Fairy Tale Wrapped Around a Fairy Tale

FOR STAR WARS' 30TH ANNIVERSARY, A LOVING RECONSTRUCTION OF HOW IT ALL BEGAN

FROM a filmmaker's point of view, each of the six *Star Wars* films is at least a minor miracle—an example of an artist's determination to see hundreds of people through a long, expensive grind, and of a vision brought slowly but surely to life on the set, in the editing room, and in the special-effects studio.

For five of those movies, such behind-the-scenes efforts have been lovingly chronicled. But for 30 years no such record has existed for the original *Star Wars*—an irony considering that film had by far the most difficult birth of any in the series. Now, that's being put right in a new volume that'll hit shelves in April (Del Rey, \$35 paperback, \$75 hardcover). It's called *The Making of Star Wars: The Definitive Story Behind the*

Original Film, and it's about the best 30th Anniversary present a saga could want.

Author and LucasBooks executive editor J.W. Rinzler is an old hand at movie chronicles—he had a ringside seat for Episode III, writing *The Making of Revenge of the Sith* and *The Art of Revenge of the Sith*, as well as *The Making and Art of Monster House*. But this was something different—an account of a movie released three decades ago, more than enough time for memories to fade or change.

"It was the exact opposite of Episode III," he says. "For Episode III, I saw everything. For this one I saw nothing. It was live vs. archives." And that posed a considerable challenge. From the beginning, Rinzler was adamant that he wanted

a book that would tell the story of *Star Wars* the way it would have been told 30 years ago. That meant wherever possible, Rinzler would rely on interviews conducted before the movie came out, and not on new one-on-ones with the cast and crew.

"I knew I couldn't interview 150 people, all of whom would remember different things—because that's the way human memory works," he says, adding that "I wanted to keep it as close to an oral history as I could based on what they said back then."

That left Rinzler facing a key question: What raw materials did he have to build such an oral history 30 years later? Sure, there were interviews conducted by newspapers and maga-



George Lucas, Alec Guinness, and stunt coordinator Peter Diamond on the Death Star hangar set.



Lucas conferring with denizens of the Mos Eisley Cantina (below). Cover artwork for *The Making of Star Wars*, featuring a foreword by Peter Jackson (right).



zines—but most of those were done after the film's release, after it was clear *Star Wars* was a blockbuster. Rinzler started looking in Lucasfilm's archives, hunting for bigger game: interviews supposedly done by *Star Wars* publicist Charles Lippincott during the film's production.

The interviews were real—as a tip from fan relations director Steve Sansweet confirmed—and when they were retrieved by Lucasfilm's librarian, the transcriptions filled four boxes. "There were literally thousands of pages," Rinzler recalls, including interviews with actors Mark Hamill, Harrison Ford, and Carrie Fisher; with Lucas and producer Gary Kurtz; with editors Marcia Lucas, Richard Chew, and Paul Hirsch. And crucially, many had been conducted before

Star Wars became a worldwide phenomenon.

Rinzler knew he had "a gold mine," but now he had to mine it. He bought a scanner that could convert documents to word-processing files and got to work, spending months just reading to see what he had and highlighting interesting material. "Then I had the fun but mind-boggling job of reading through it all and organizing it," he recalls. "And as I did so, certain stories started to come to the front that I'd never heard before."

For instance, Rinzler discovered that Lucas originally intended to tackle much of *Star Wars'* special effects through front projection—a technique in which shots of actors in a studio are combined with previously shot background

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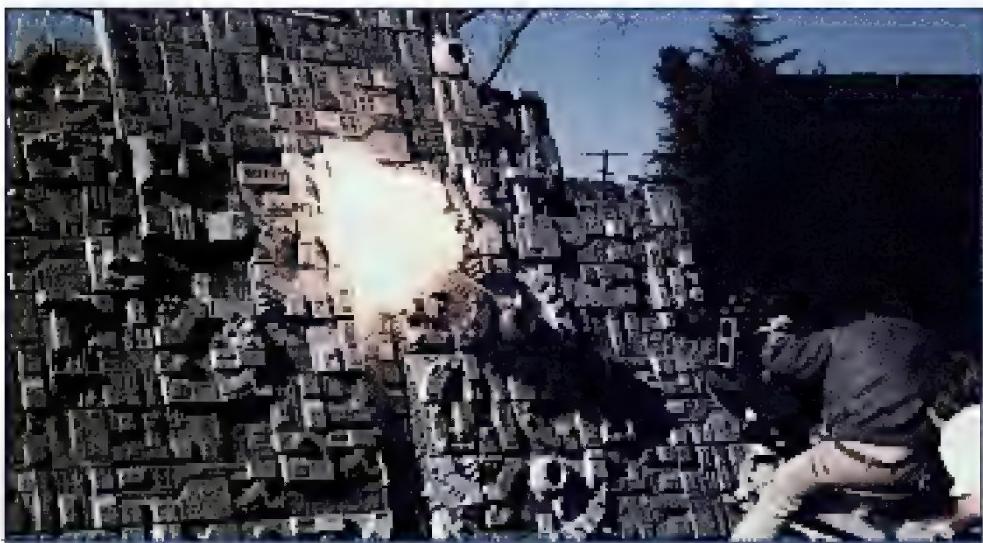
scenes. ILM's John Dykstra, who'd used that technique in 1972's *Silent Running*, sold Lucas on the idea—but budgetary woes and circumstances forced a switch to bluescreen.

While Rinzler did as few new interviews as possible, his visits with key people did reveal some treasures. Lucas showed Rinzler the legendary *Journal of the Whills*, the first paragraph and a summary of which appear in the book. (Sorry, hardcore fans: Rinzler says the entire *Journal* runs about a page and a half.) Conceptual artist Ralph McQuarrie talked about material Lucas had given him as guides for his now-famous production paintings, and then found a manila envelope from 1975 that held Lucas's own sketches of the Death Star, X-wing, and TIE fighter. (The sketches are reproduced in the book.) "Throughout the process there were these fun finds," Rinzler says.

Part of Rinzler's discovery process was searching the Lucasfilm archives to make sure there were images that hadn't been seen before. He quickly found a trove of black-and-white images taken in Tunisia and on the sets that had never been published because the negatives hadn't been scanned. The hardcover edition will include 48 extra pages, including early storyboards by Alex Tavoularis and Ivor Beddoes, and Joe Johnston storyboards that include Luke's first, unsuccessful attempt to destroy the Death Star—a sequence preserved in the novelization ghostwritten by Alan Dean Foster.

Also in the hardcover edition are transcripts of Lucas role-playing the backstories of Han Solo, Princess Leia, and See-Threepio shortly after *Star Wars'* release. (More good news: Rinzler says tentative plans are afoot to reissue the making-of books for *The Empire Strikes Back* and *Return of the Jedi*, with Alan Arnold and John Philip Peeples's original manuscripts supplemented by a wealth of images.)

Between the Lippincott interviews and the



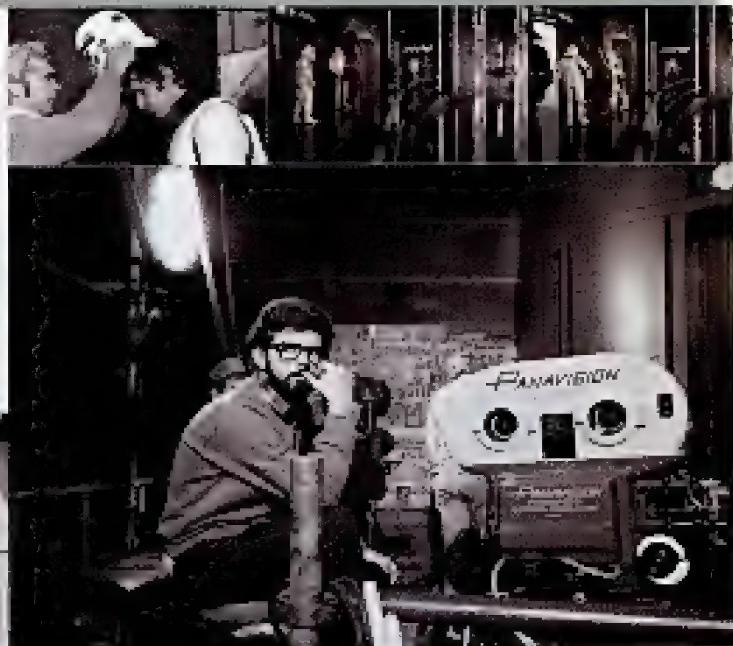
Crewmembers filming explosions on the surface of the Death Star model.

...and the visual effects. It's a technical job, so it's hard to get people who are good at it. But I think there's a lot of talent in the world. I mean, I'm not a scientist or anything, but I do know that there are a lot of people who are good at what they do. And I think that's why I'm able to work with them. I think they're great people.

"I think one of the best things about working on Star Wars is that it's a really fun experience. You get to work with some really great people, and you get to work with some really cool technology. And I think that's why I'm able to work with them. I think they're great people."



A two-page spread from *The Making of Star Wars*.

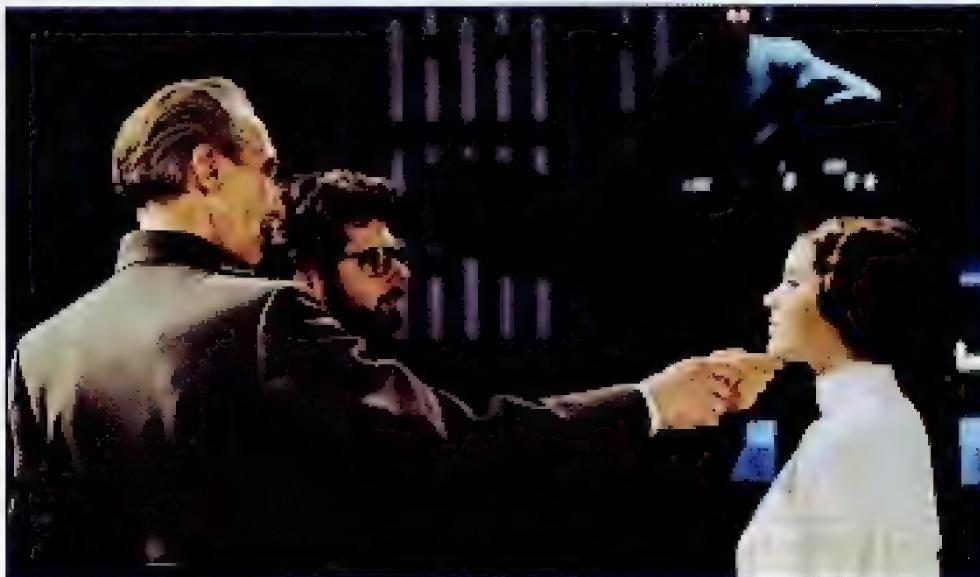


never-before-seen visuals, Rinzler knew he had enough material for the oral history he'd imagined. But he had another goal: "As much as I appreciate the 30 years of fandom, *Star Wars* is a film first and foremost that exists in the context of the history of cinema. I wanted to make sure that wasn't lost."

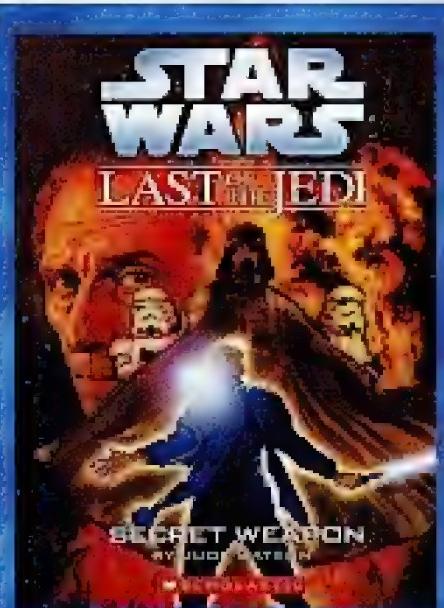
As a box-office success, *Star Wars* proved enormously influential, and the struggles to get it to the screen inevitably began to fade from memory. By sticking to the time before the movie's release, *The Making of Star Wars* reveals just how radical Lucas' film was and shows what a struggle Lucas faced in getting it made, whether it was the false start with front projection or battles with 20th Century Fox's financiers.

"It really was by sheer force of will that he was able to make *Star Wars*," Rinzler says. "Because literally every step of the way people said it wouldn't work, wouldn't pay for it, or actively tried to get the film stopped." All those attempts failed; in the end, an exhausted Lucas was able to see his much-derided movie to completion. And after all the distractions and doubts, *Star Wars'* story had what must have struck its detractors as the strangest of all possible endings: a happy one.

"Hopefully when you read the book you'll get an impression of just how bizarre everybody thought this movie was," Rinzler says. "No one had any faith in it at all—at least until they started seeing finished footage.... It's kind of a fairy tale wrapped around a fairy tale."



Lucas directing Peter Cushing and Carrie Fisher.



UPCOMING STAR WARS BOOKS

FEBRUARY 2007

Legacy of the Force: Empire
By Aaron Allston

APRIL 2007

The Last of the Jedi: #7: Secret Weapon
By Jude Watson
The Making of Star Wars: The Definitive Story Behind the Original Film
By J.W. Rinzler

The Ultimate Visual Guide: Special Edition
The Complete Movieable Crisis-Scriptina
By David West Reynolds, Curtis Brown

JUNE 2007
Legacy of the Force: Survivor
By Karen Traviss



By Daniel Wallace

Bookshelf Bragging

SHOW OFF YOUR STAR WARS COMICS WITH LIMITED-EDITION HARDCOVER REPRINTS

AMERICAN comic books started out as a disposable medium. Purchased at drugstores for a dime each alongside newspapers and packs of gum, comics were folded, scuffed, and frequently discarded, with no understanding of the collectibles they would eventually become. The comics medium

got mainstream respect starting in the '70s, as crowds of speculators protected their comics in Mylar bags in the rush to treat comics as investments. Today, there are more types of comics being published than ever before, and readers are welcoming high-end attempts to present the material in the best format possible. In this

spirit, Dark Horse is inaugurating a hardcover reprint program that will elevate *Star Wars* comics to the level of heirlooms.

Beginning in March 2007 and continuing throughout the following year, Dark Horse is releasing a different hardcover reprint of a classic *Star Wars* tale from the past. Ranging in price depending on story length, the stories span the breadth of the *Star Wars Expanded Universe* and are presented in chronological order corresponding to their place in the *Star Wars* timeline. The program marks the 30th anniversary of *Star Wars: Episode IV A New Hope*, the film that started it all.

"The titles were not chosen for any one reason," says Dark Horse's Assistant Editor, Dave Marshall (see sidebar for the planned release schedule). "We wanted to feature hard-to-find stories that have been unavailable for a while, as well as critically acclaimed titles that have long been favorites of readers. We felt the collection should include volumes that chronicle significant turning points in *Star Wars* history. We also wanted to highlight Dark Horse titles that have made an important contribution to expanding the *Star Wars* mythos."

The cover features the title 'STAR WARS' in large, bold letters at the top, followed by '30TH ANNIVERSARY COLLECTION' below it. The central image is a dark, stylized illustration of a mechanical or robotic creature, possibly a Bantha, standing in front of several vertical banners or flags with text on them. The text on the left side of the cover is repeated vertically along the right edge. At the bottom, it says 'VOLUME ONE' and 'THE FREEDOM NADD UPRISING'.

OTHER UPCOMING STAR WARS COMICS

February

- Legacy* #8
Knights of the Old Republic #14
Dark Times #3

March

- Legacy* #9
Knights of the Old Republic #15
Dark Times #4

April

- Legacy* #10
Knights of the Old Republic #16
Rebellion #6
Dark Times #5
Legacy vol. 1

May

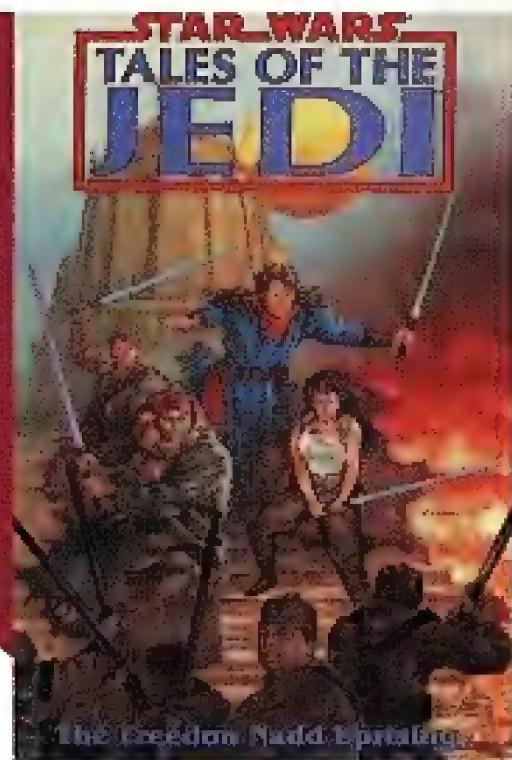
- Legacy* #11
Knights of the Old Republic #17
Rebellion #7
Knights of the Old Republic vol. 2
Panel-to-Panel 2: The Expanded Universe



Following is the full release schedule of Dark Horse's hardcover reprint program to mark the 30th anniversary of Star Wars: A New Hope. Because the number of copies will be determined by retailer orders, be sure to contact your comic book store to reserve your copies in advance.

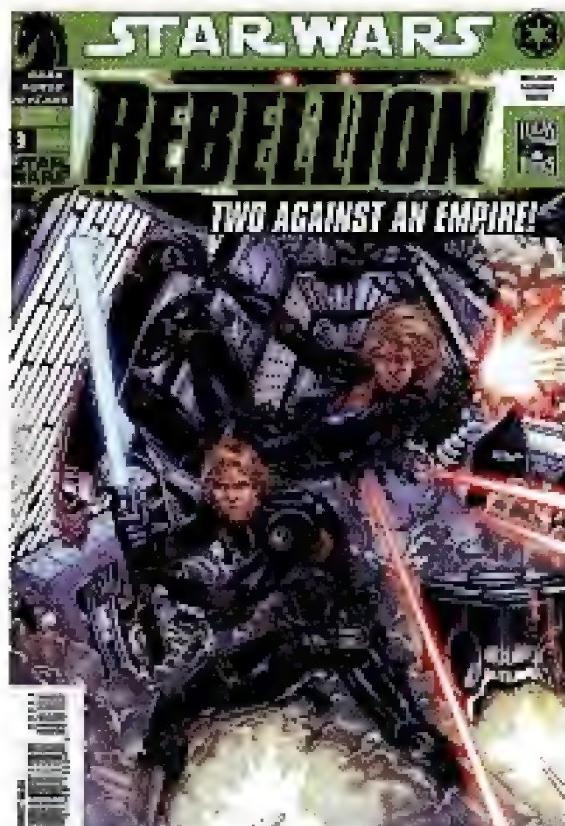
- March 2007, \$16.95, Vol. 1: The Freedom Nadd Uprising
- April 2007, \$20.95, Vol. 2: Jedi vs. Sith
- May 2007, \$22.95, Vol. 3: Darth Maul
- June 2007, \$22.95, Vol. 4: Jango Fett/Zam Wesell (combined for the first time)
- July 2007, \$29.95, Vol. 5: Light and Dark (Clone Wars volume 5)
- August 2007, \$29.95, Vol. 6: Endgame (Clone Wars volume 9)
- September 2007, \$29.95, Vol. 7: Darklighter
(the "Darklighter" storyarc from Star Wars Empire volume 2)
- October 2007, \$22.95, Vol. 8: Scatter of the Mind's Eye
- November 2007, \$22.95, Vol. 9: Boba Fett: Death, Lies, and Treachery
- December 2007, \$29.95, Vol. 10: Crimson Empire
- January 2008, \$22.95, Vol. 11: Union
- February 2008, \$29.95, Vol. 12: Legacy

The hardcovers will be released under a print-to-order program which will limit their availability on the general market. "Print-to-order is exactly what it sounds like," explains Marshall. "Once comic shop retailers place their orders, that's how many copies we print and that's it. No re-orders. No additional copies printed. It's a way to make sure that the release of a book is really something special, ensuring its value and collectability while getting it into the hands of the Star Wars fans serious enough about having one."



The Freedom Nadd Uprising

constantly being invigorated with new ideas and broadening horizons. Dark Horse couldn't be prouder. It's been a pleasure and an honor to have helped develop and add to the already rich mythology of the Star Wars galaxy, and that's exactly what we intend to do for the next thirty years."



Also hitting the shelves in early 2007 are two new trade paperback collections—*Star Wars Rebellion Volume 1: My Brother, My Enemy* and *Star Wars Boba Fett: Man with a Mission*.

Rebellion Volume 1 collects issues #1-5 of *Star Wars Rebellion*, spotlighting Luke Skywalker's reunion with boyhood friend (turned Imperial officer) Janek "Tank" Sunder. Tank sends a coded message to Luke saying he wants to come over to the Rebellion, but is it a trick? Meanwhile, an Imperial sleeper agent—working for Darth Vader—wakes up and wreaks havoc inside the Rebel fleet. Vader's trap and Luke's crisis of conscience set the backdrop for this tale of classic trilogy action, with writing from Rob Williams and art by Brandon Badeaux and Michael Lacombe.

Man With a Mission collects *Boba Fett: Agent of Doom*, *Star Wars Empire* #7 and #28, and *Boba Fett: Overkill*—out-of-print Boba Fett adventures featuring the writing of Thomas Andrews, Ron Marz, John Ostrander, and John Wagner, with artwork by Cam Kennedy, Adriana Melo, Francisco Ruiz Velasco, and Tsuneo Sanda. In this compilation, the galaxy's most notorious bounty hunter confronts an Imperial ship designed to exterminate an entire alien species, takes on both sides in a vicious civil war, raids an abandoned Star Destroyer to obtain a mysterious prize, and settles a dispute between an Imperial outpost and the local royalty.

"These days it seems like you can't swing a cat in the Star Wars galaxy without hitting somebody wearing Mandalorian armor," says Dark Horse's Randy Stradley. "But Boba Fett was the first, and he's still the best. The four stories in this collection demonstrate Fett's unswerving dedication to the jobs for which he's hired, and should serve as a warning to all of his future employers!"



No Reward Is Worth This

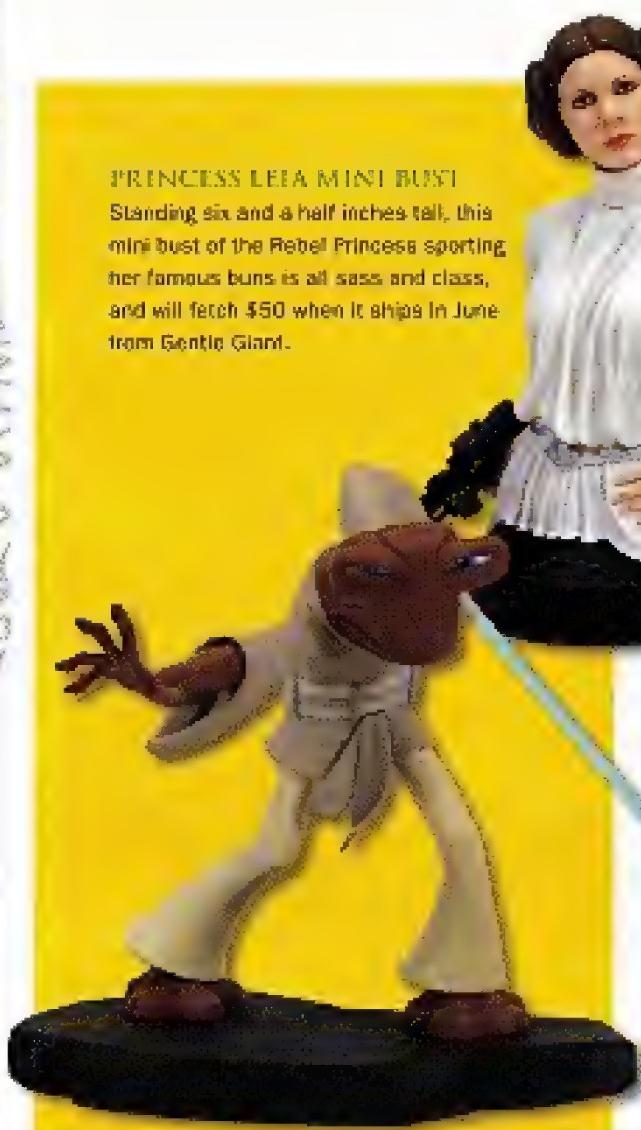
PLUS, PREMIUM FORMAT DARTH MAUL COMES READY TO SLAY

DARTH MAUL PREMIUM FORMAT FIGURE

Available this summer for \$274.99, this 1:4 scale figure showcases a beautiful sculpt and thoroughly menacing detailing along with authentic fabric clothing and an electronic light-up lightsaber. The Sideshow Exclusive version, which will go for \$299.99, will feature a Sith Probe accessory.

PRINCESS LEIA MINI BUST

Standing six and a half inches tall, this mini bust of the Rebel Princess sporting her famous buns is all sass and class, and will fetch \$50 when it ships in June from Gentle Giant.



CLONE WARS

RORON COROBBA MAQUETTE

Renowned for his sonic-based Force abilities, Roron Corobb fell while valiantly protecting Chancellor Palpatine from General Grievous. Gentle Giant pays homage to the Ithorian Jedi with this eight-inch tall maquette, which will retail for \$80 when it hits stores in June.

For more information:

www.hasbro.com
www.masterreplicas.com
www.sideshowtoys.com





BUBO CREATURE PACK

Made for Sideshow's 12" (1:6 scale) line of action figures, this creature pack consists of three of Tatooine's most charming denizens: a womp rat, a rock wort, and Bubo. Available this summer for \$39.99, the Sideshow Exclusive version of the set will feature a bonus womp rat.



CRAVE PACES WAVE TWO

Stated to hit shelves in May, the second wave of Hasbro's Star Wars figure pack will include the following action: Luke Skywalker (Jedi Knight) and R2-D2 from *Attack of the Clones*; Obi-Wan & Anakin Jedi (Padawan) from *Revenge of the Sith*; and Queen Amidala & Senator Palpatine from *Star Wars: Episode II - Attack of the Clones*. Estimated Street Date: Q3 2005. Action figures will retail \$19.99-\$24.99.



DEJARIK HOLOCHESS SET

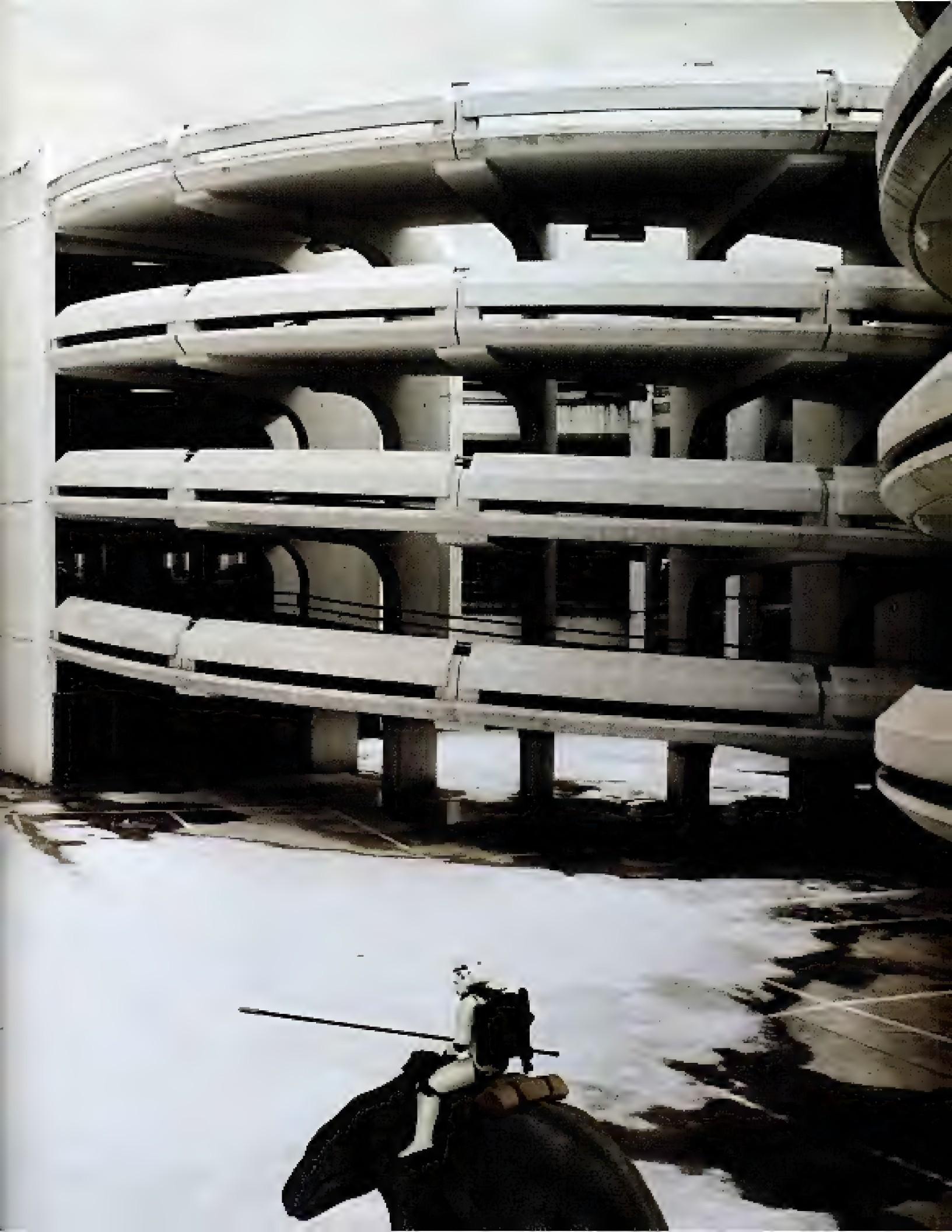
It'll be at least another decade until a life-sized working Dejarik holochess game is made, so for now this miniature version, made for Sideshow's 12" line of figures will have to do. Thankfully, it's brilliantly detailed and contains all holochess creatures, the first time they have all been re-created in any scale. It also will ship this summer and for \$39.99 at that.



The In-Between Theory

Reality Becomes Fantasy in the Star Wars
Photography of Cédric Delsaux
By Patrice Grod







A photographer for the advertising industry, Cédric Delsaux uses his talent to meld urban architecture with a galaxy far, far away. Having taken snapshots since the age of 15, Delsaux won the Kodak La Bourse du Talent competition in France in 2004 for photographic works based on his pastoral childhood memories called *La Vitrine des Choses, Le Nord* (Showcase of Things, North). He went on to win it again in 2005 for a series of photos depicting Star Wars icons in city environments called *La Vitrine des Choses, la Banlieue* (Showcase of Things, Suburbs). Throughout the 16 compelling images that comprise this work, Delsaux takes us on a journey into the suburbs of Paris, which, in his hands, become the settings for intergalactic warfare.

Primarily using resin Actakus Star Wars statues and juxtaposing them with real world locales, Delsaux creates his own visual world on the razor's edge between reality and the imaginary: Royal Guards maintain silent vigils on rooftops, Boba Fett prowls parking garages, and stormtroopers patrol highway underpasses. Eschewing stylistic trickery, he instead opts to depict a quasi-truth by using minimal effects and color retouches to give his images an ambience of unreality—without taking away their documentary feel. The results are both seamless and potent.

Star Wars Insider met with the artist to find out how he has implanted characters from the *Star Wars* saga into Parisian suburbs.

How did the *Star Wars* series start?

It started with a two-part series. My first series, called *Showcase of Things, North*, was about the northern French countryside where I grew up. The second one, called *Showcase of Things, Suburbs*, was based on the suburbs of Paris, where I live now. My idea was to find real images and, by bringing them into another dimension, leave the real behind. For my first series, I invoked the unreal by specially placing images within the frame and by doing work with the colors.

But with the suburban images, that was not enough. So I tried to find a way to give the suburbs this sense of fantasy. That's how I got the idea to put *Star Wars* characters, in action, inside our suburbs in order to create fiction. That's what I call the "in-between"; a state between reality and dream.

Why *Star Wars* and not another science fiction movie?

Because the *Star Wars* universe is bigger and more interesting, and more adaptable to what I was looking for. And the *Star Wars* universe seems to fit in with contemporary imagery.









Are there any political messages behind your images?

Not at all. They're poetic and seem, to me, the only way to respect the universe created by George Lucas. Now, everybody can find messages if they want to. But you know I'm very careful about what an image can say. For example, I had a photo of Darth Vader with an army of stormtroopers in front of the Eiffel Tower, but I dropped it because it recalled World War II too much, and that was not my idea.

How has George Lucas influenced your work?

I grew up with George Lucas' trilogy. Today I'm not exactly a *Star Wars* fan, but the movies have grown inside of me and helped me build my own world. And maybe that's why I always try to bring fantasy to my photos. As an artist I try to demonstrate that there is always something astonishing and fantastic in the world that surrounds us.

How did you conceive of these images?

I thought of each image like a storyboard for a movie sequence. I had the characters [statues] on my desk and I imagined the settings in which they could be placed. For instance, for Jabba, I knew that I needed to under-expose and backlight [the statue], so I imagined some kind of underground garage. Then I went out scouting places in order to find the exact spot, and I found this abandoned house that was perfect.

Did you work with digital or film?

It's my first fully digital work, because now this technology is far better than film.

How did you integrate all the different elements?

I worked in two steps. First I shot the set, and when I could, I also took a picture of the statuette in the place. Because the statues are so small I had to be extremely careful with lighting and perspective. In the case of Jabba, the statue is so heavy I couldn't bring it with me, so I had to shoot it later in the studio. In fact, half of the characters were shot in the studio. The main difficulty was finding the exact optical center in order for the image to be believable when mixing the statue with the setting. The lighting was also a problem. So for the image of Jango Fett in front of the car, I had to place the statue in front of the car's lights in order to have a perfect match.

For the second step, I worked on my computer, reworking the image in Photoshop, I erased everything around the character and put in the setting at the correct scale. The idea was to provide the illusion of a film reel. But unfortunately the small size of the statuettes limited my creation.





How long did it take you to fix everything in post?

An average of two days.

Can you give us an example of your work on one image?

For the one with the lightsaber on the grass, I simply took a Master Replicas lightsaber that I have, switched it on, and put it on the grass. I over-exposed the photo a little bit, which gave a white color to the lightsaber blade. I then restored the red color in post.

What about the image of the Emperor with his guards?

I wanted a place that reminded me of his throne room on the Death Star in *Return of the Jedi*. If you look closely at the movie, you will notice that there is a lot of space and a lot of staircases. So one day while I was scouting locations, I found these staircases with a building in the background. It was kind of like the Death Star, but is in fact a 'theatre' called Abraxas in the city of Noisy-le-Grand. This building was created by renowned architect Ricardo Bofill, and has already been used for Terry Gilliam's movie *Brazil*. I shot the setting and then put the statues on a stool in order to have the proper perspective.

Does this work make you look at *Star Wars* differently?

These images show that *Star Wars* has a life after the films and help make the audience discover that. I have heard people react to it by saying, "I never saw *Star Wars*, but I like those images."

Have you any other projects based on *Star Wars*?

Not at the moment. But if I have something else other than toys that would allow me new possibilities, why not? But I don't want to do only that. I'd rather do something new. ☺

Gérald Delageux

THE TOYS THAT NEVER WERE

INSIDER TAKES A LOOK AT THE KENNER ACTION FIGURES THAT DIDN'T MAKE IT TO YOUR TOY BOX.

By Chris Fawcett

Many kids of the 1970s remember that day well: The mailman pulled up and took from his bag a little white box. Could it be? Finally? They rushed to the mailbox in anticipation—and after a few seconds of shredding cardboard, the answer: Boba Fett was here! But wait...what was this? The missile didn't fire! The figure was broken!

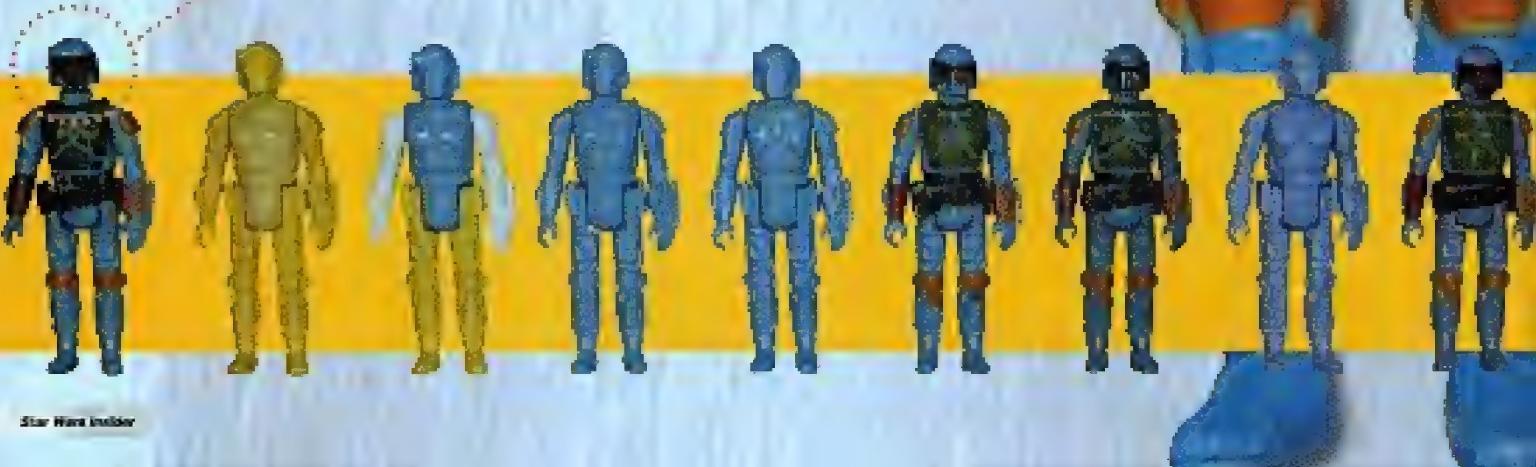
I was one of those children, and we were all disappointed to discover that the advertised "rocket-firing" Boba Fett had been divested of his primary weaponry. Yet that day planted the seeds for an infatuation with unproduced toys that lay dormant in many a collector until their adult collecting life began. There is something incredibly cool about owning an item never meant to be sold; something slightly subversive in obtaining a figure pulled from production because it was potentially dangerous.

Given the popularity of *Star Wars* with children during the 1970s and 1980s, it's seems surprising that everything Kenner thought up didn't make it into production. These figures, though, offer a unique glimpse into the workings of a successful toy line. To come up with great ideas, you often go through some that don't make it to market. Fortunately for collectors, many of these figures still exist today to enjoy and to add excitement to the hunt for new collectibles.

1. ROCKET FETT

The rocket-firing Boba Fett is the most famous unproduced vintage figure simply because every kid knew about the mail-in offer. However, just a few months before the figure's release, a child died choking on a similar missile shot from a *Battlestar Galactica* toy. Kenner tried to enhance the safety of the figure by adding a tab to the firing slot so that the missile could not be shot off accidentally. This version is called the J-slot because of the shape of the hole; the earlier versions are called L-slots. Today there are over fifty L-slots and around a dozen J-slots known to still exist. The Rocket Fett is one of the more easily attainable, but also one of the most expensive, unproduced figures.

The picture below shows nine variants of the Rocket Fett that have turned up over the years. From left to right: (1) proto-molded, (2) early alternate-color first shot, (3) another alternate-color first shot, (4) L-slot with no mechanism, (5) standard L-slot, (6) hand painted L-slot with alternate color scheme, (7) hand painted L-slot with final color scheme, (8) L-slot with copyright dates, (9) J-slot with production paint.



2. R1-G4

R1-G4 is probably the least known of the unproduced figures. Also called the sandcrawler droid because it represents a droid the Jawas were selling on Tatooine, this prototype is mostly kit-bashed with some prototype-molded parts. Kit bashing is a standard technique model builders use that involves taking parts from wherever they can find them (often model kits, hence the term) and using them, instead of building parts from scratch. Many prototype toys were made this way as well, and ILM used the same technique to build models for the movies. Little is known about this figure or why it was never made. Only one prototype is known to exist today.



3. WOOKIEE FAMILY

In fall 1978, the *Star Wars Holiday Special* aired on CBS. Some new characters featured were members of Chewbacca's family: Malla, Itchy, and Lumpy. Someone at Kenner decided that a line of figures based on Chewie's family might be popular with kids, so a set of normal Chewbacca figures were hacked-up Frankenstein-style to create prototypes of what these figures would look like. Ultimately the idea was nixed and only this single set of prototypes is known to exist.



4. VAC-METALLIZED FIGURES

During *The Empire Strikes Back* and *Return of the Jedi* era, very few figures were conceptualized that were not made. A couple of exceptions are samples of vacuum-metallized figures of the Emperor's Royal Guard and the TIE-fighter pilot that Kenner previously released. The production of these figures happened right around the time Kenner was engineering the C-3PO carrying case, which was also vac-metallized. It is unclear whether these figures were just a test run for the metallization process for the C-3PO case or if Kenner was actually considering producing the figures. Though no concrete evidence exists to validate the theory, these figures would seem like a prime target for a mail-in offer. Only one of each is known to exist.



5. ACCESSORY FIGURES

They technically may not be figures, but these unproduced accessories are still interesting. It is likely these were intended for a second round of a mail-in offer similar to the "Survival Pack," which was a set of accessories including breathing masks, a training harness, backpacks, and weapons. They are all kit bashed. The keen eye will note a piece from the Droid Factory on Leia's right side. Only one of each of these is known to exist.



6. GARGAN

The Power of the Force (POTF) era had two figures that never went into production. The first of these is Gargan, the six-breasted dancer from Jabba's palace. Shown here is a picture of a hardcopy, which is an intermediate process between the sculpt and the metal mold. Several of these hardcopies are usually made, but only a couple of these Gargans have survived. The figure was definitely slated for the POTF line of toys because documentation has surfaced showing a collector's coin design for the Gargan figure. The figure apparently was nixed by Lucasfilm as the character was thought to be a little too unseemly for a children's toy.

7. LUKE SKYWALKER IN ROBES

Until recently a shroud of mystery surrounded this figure. Theories were that this was either an alternate Jedi Luke Skywalker or possibly a new figure of Luke in medical robes from the end of *The Empire Strikes Back*. A recent photo discovered in a rare French toy company catalog has proven that Luke In Robes is indeed an alternate Jedi Luke. It is possible that this figure was originally planned to have sculpted plastic clothing, much like the Emperor's, but Kenner ultimately decided to add the cloth cape and re-sculpt Luke's garments for the released version. It is interesting to note that Kenner did make an alternate head for the Emperor figure that has the hood removed, indicating that a cloth cape was considered for the Emperor also. The French catalog does show a cloth cape over this figure, but that could have been done during the photography because the new sculpt had not yet been completed. Only a couple of these hardcopies are known to still exist.



8. UNPRODUCED POWER OF THE FORCE

At the end of the vintage line's run, Kenner began the Power of the Force series. The new POTF packaging included coins and was going to be used to update many previously released figures. But the line ended after the first wave. Twenty-one mock-ups were made for a photography session that produced pictures for the 1985 Toy Fair catalog, and almost all of these have survived to this day. Shown to the left is the FX-7 figure from this photo shoot.



9. 2ND SERIES EWOKS

The Ewoks TV cartoon series produced one line of action figures. Kenner had planned a second series, which was to include Chief Chirpa, Paploo, Morag, Weechee, Chitauri, and Bondu. All these figures made it far enough into the production process to have molds made, and they exist, in various numbers, as sculptures, hardcopies, first shots, and carded samples. The unproduced Ewoks figures are some of the easiest to acquire of any unproduced figures. Chirpa and Paploo were made in some quantities and come up for sale every now and then. While several carded samples exist for some of these, for most of them only one known carded sample exists.



10. UNPRODUCED DROIDS

The Droids cartoons also spawned two series of figures—the first produced and the second unproduced. The second series would have consisted of Klab Zeeku, Mon Julpa, Jessica Meade, Vlix, Governor Koong, Gatt, Mungo Baobab, and Admiral Screed. The Droids figures are generally more difficult to come by than the unproduced Ewoks ones. Some exist in plastic, but others never made it past the hard-copy stage. There are also known carded samples for some, but not all, of these figures.

An interesting side note is the Vlix figure. Though a part of the 2nd series and not released in the U.S., Vlix did see a limited production run in Brazil. The reason for this is that Brazilian tariff laws make it difficult to import toys into the country. To get around this, Kenner worked in conjunction with Brazilian company Glasslite to make Star Wars figures in Brazil. Kenner often sent used molds to Brazil for them to produce their figures. Vlix, a brand new mold that was never used in the U.S., somehow made its way south. The Brazilian Vlix is still a very rare figure, but by far the easiest of the 2nd series Droids to acquire.



COLLECTING UNPRODUCED FIGURES

Collecting those items is a daunting task... Many of the figures shown in this article are the only known examples. Others, however, sometimes become available. Here are some tips for collecting unproduced figures:

1. **Do your homework:** Buy books and magazines, and check out web pages. Be highly informed before you think about purchasing.
2. **Network:** Get involved in online and collecting communities. These figures are extremely rare and often trade hands in back channels of the hobby.
3. **Save up your cash:** These figures aren't cheap. When one comes up for sale, it often goes fast. You have to be prepared to jump on a deal when it arises.
4. **Be patient:** This isn't shopping at Wal-Mart. It might take years for a figure to even come up for sale, and some figures may never be available.



Pictures courtesy of Tom at collectUnproduced, Vic Wong, Lisa Stevens, Guy Lopez, Chris Georgakas, Chris Fawcett, and James Gatto.

By Chris Trevas

Rebel Snowspeeder

IN THE PATH OF DESTRUCTION

DURING the Battle of Hoth in *The Empire Strikes Back*, heavy armor of the lumbering Imperial AT-AT's easily absorbed laser blasts from the attacking Rebel snowspeeders and forced the pilots to resort to less conventional tactics. Commander Luke Skywalker devised a plan to trip the giant walkers using harpoons and tow cables. Though the strategy was successful, Skywalker's snowspeeder succumbed to several direct hits while flying so dangerously close to the walkers.

To accomplish this scene, a full-sized crashed snowspeeder was shipped to Finse, Norway for location filming near Hårdangerjøkulen Glacier. It was half-buried in the snowy plains for the filming of Luke's narrow escape from the craft before it is crushed under the foot of an Imperial walker. Ogle-Designs Ltd., makers of the Reliant sports cars, manufactured the full-size snowspeeders at their facilities in Letchworth Heath near London. Each finished ship had a wingspan of fourteen-feet. The art department completed the final detailing and painting back at the studio.

The filming in Norway occurred during the first half of March 1979 under very difficult weather conditions. After the first unit wrapped with the other actors, Mark Hamill stayed on location a little longer with the second unit crew to film higher up on the glacier as the weather improved. Temperatures eventually reached thirty-six degrees below zero, which was a marked improvement from previous temperatures, allowing second unit filming to progress.

While the skies remained clear and sunny. Even under optimum conditions, however, shooting an enormous walker foot crushing the snowspeeder just wasn't feasible on location due to the cost to construct an eighteen-foot-long mechanical AT-AT foot, so it was decided that the action would be shot with miniatures instead.

Back in California, at Industrial Light & Magic (as reported in Lorne Peterson's *Sculpting a Galaxy*, on sale now), the scene of Luke's crash was re-created with a special snowspeeder model approximately 32-inches long. The miniature was made from sheet lead, a soft metal which, when crushed, provided the look of a much larger armored vehicle being destroyed. The windows of the speeder's canopy were made from scientific slide-glass to shatter realistically at this small scale. Miniature snow comprised of baking soda and microscopic glass bubbles was carefully arranged on and around the model to recreate the location in Norway. A pyrotechnics team recreated the pillar of noxious black smoke billowing from the rear of the snowspeeder as well.

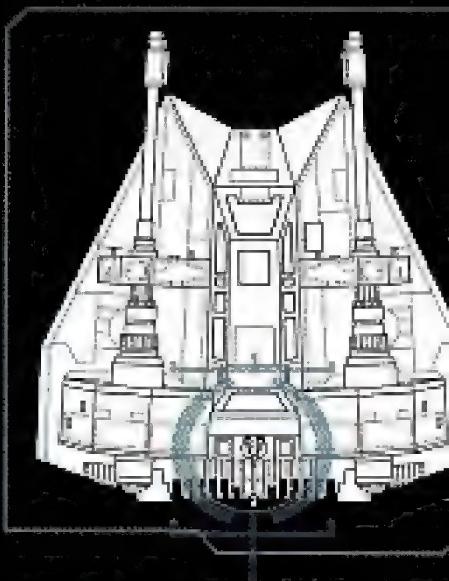
A heavy two-foot diameter AT-AT foot was suspended above the model ship supported by an enormous pipe framework built from camera rigging. The heavy foot fell quickly when released, but by shooting the scene at high speed the foot appears to have more weight and power behind it when slowed down to a normal film frame rate.

Footage of the miniature was painstakingly combined with that on-location shot of Mark Hamill jumping away from the full-size snowspeeder. Since the background had to be completely replaced, Hamill needed to be separated from the footage using a process called rotoscoping. The actor's outline had to be defined by hand, frame-by-frame, to create a masked area in which to place the new miniature action.

The final result is a seamless combination of on-location footage with special effects.



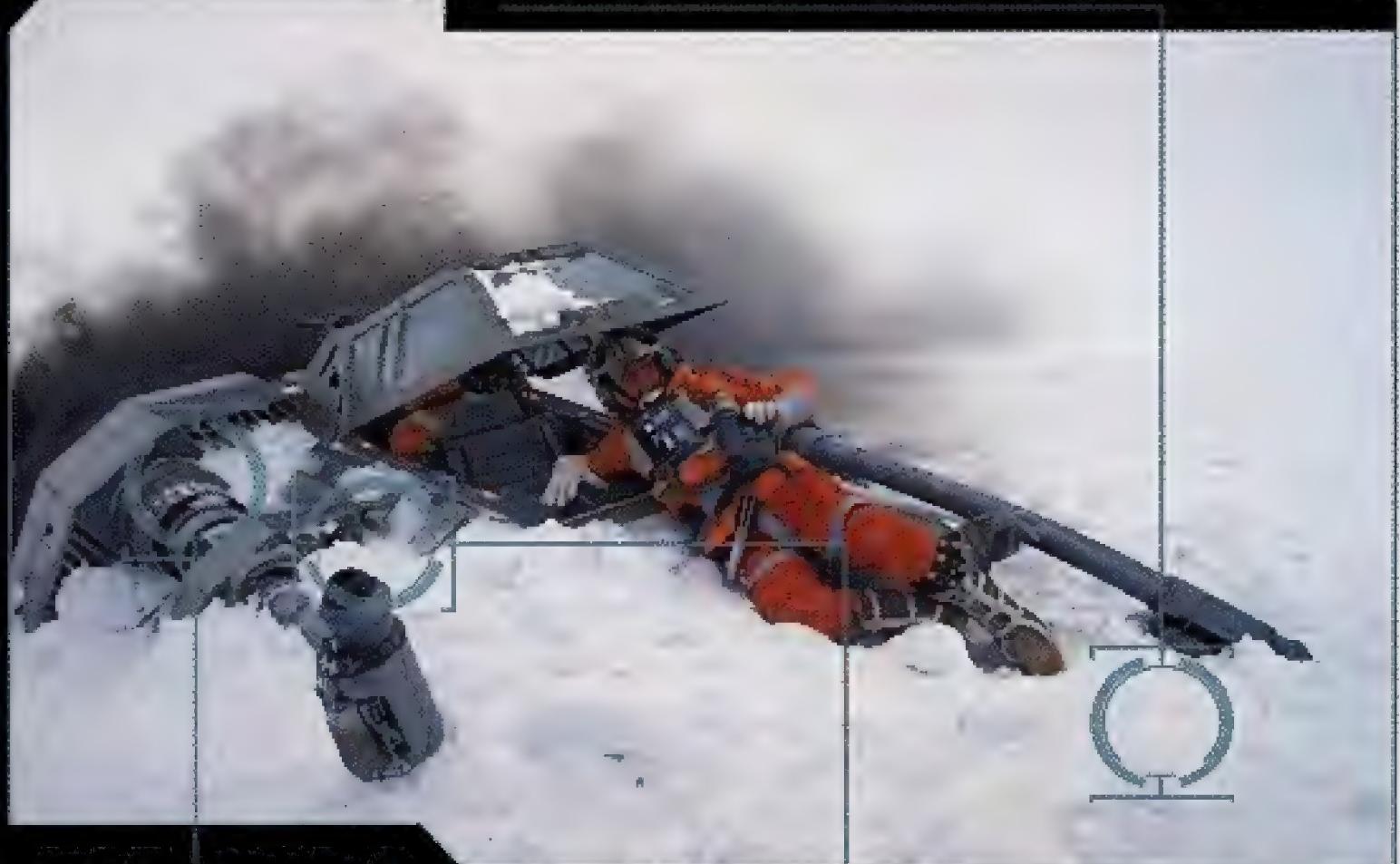
Luke lost his gunner Dack in mid-flight when their snowspeeder took a direct hit to the aft section. On location in Norway only a dummy was required in the rear of the crashed snowspeeder, but back at the studio in London, actor John Morton portrayed Dack.



Early concept art by Joe Johnston depicted the Rebel snowspeeders as being heavily modified versions of the starfighters seen in *A New Hope*. One was a slimmed-down X-wing without wings and skis mounted on the underside. Another design was a Y-wing reduced to barely more than a flying cockpit. This design direction was ultimately abandoned and the Incom T-47 snowspeeder became an entirely original creation.



There was certainly no shortage of deep snow in which to bury the speeder. Record snowfalls in the area plagued production causing several avalanches and whiteouts.



The idea of the Rebels using snowspeeders first appeared in the second draft of the movie's script. In it they are described as "more powerful than the ones Luke used on the farm on Tatooine. They can go up to sixty or seventy feet in the air and can make banking turns sharper than a skyhopper."

Sound designer Ben Burtt created the steady hum of the snowspeeder in flight from the sound of the Los Angeles freeway recorded from a distance through a vacuum cleaner pipe.



ILM created snowspeeder models in a variety of sizes. The smallest were just a few inches long to be in scale with the AT-AT models. Larger 21-inch long models were the most commonly used size for in-flight shots and pyrotechnics.



IT MIGHT SURPRISE MANY FANS TO KNOW THAT MUCH OF THE STORY—AND MANY OF THE DETAILS—in Episodes I, II, & III are actually contained in George Lucas' original drafts for the very first *Star Wars* film—written over 30 years ago.

UNKNOWN ORIGINS

W

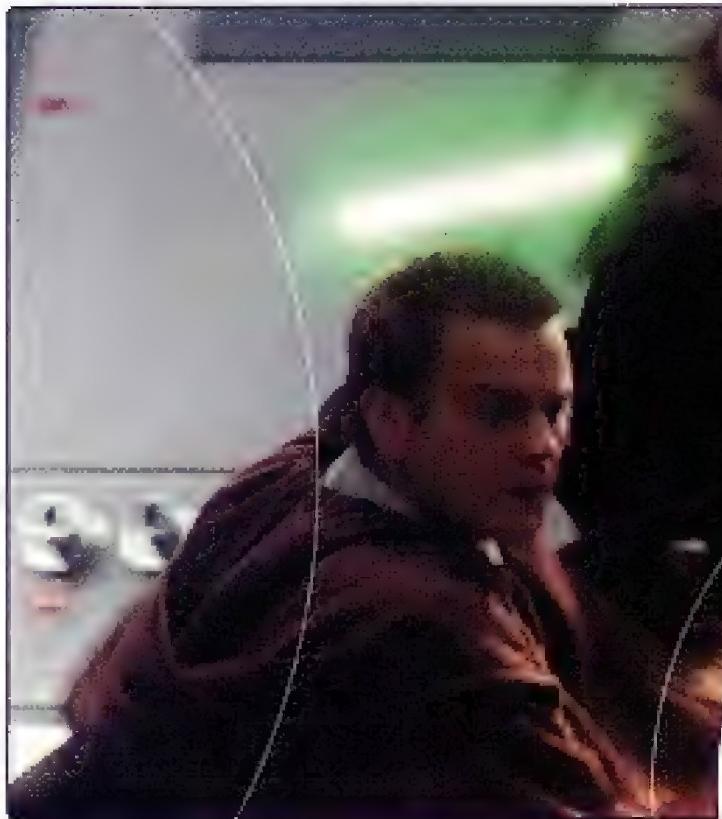
ile writing *The Making of Star Wars: The Definitive Story Behind the Original Film* (Ballantine, April 2007), I read several times the various drafts, notes, and synopses that George Lucas wrote for what was then called *The Star Wars*. My goal was to show how the final story changed and metamorphosed throughout the years 1973 to 1977 as Lucas struggled to find a tale that worked for him both thematically and cinematically. But one of the interesting things I noticed was that while many of the earliest elements of, say, his rough draft didn't make it to *A New Hope*, they did appear in the prequel trilogy. A few also made it into Episodes V and VI—and at least one seems to have jumped over to the *Indiana Jones* trilogy.

One reason that Lucas discarded many of his ideas, characters, names, and scenes is that he had too much story. He couldn't fit everything into one film. Another factor was budget limitations—some things just would have cost too much, and Twentieth Century-Fox was watching costs closely. The last obstacle was the glass ceiling of visual effects. A lot of things Lucas imagined on paper, Industrial Light & Magic just couldn't do back in the years between 1975 and 1977. Much of it would require the advent of computerized visual effects, which didn't come to maturity until 1993 with *Jurassic Park*.

What follows then is a brief chronological survey of each of George Lucas' drafts and some of the elements they contain that would eventually resurface in the prequel trilogy.

By J. W. Rinzler

JOURNAL OF THE WHILLS (Early 1973)



The great Jedi in Lucas' very first two-page story is named Mace Windy. Lucas would reassign his name decades later to prequel trilogy Jedi Master Mace Windu (the name Mace was also used in the 1984 TV movie *The Ewok Adventure*). The personality of Mace Windy is also the prototype for Qui-Gon Jinn, as Windy, in *Journal*, is expelled from the Jedi order for strange teachings: in Episode I, Qui-Gon is somewhat of a rebel, and not on the Jedi Council, because he rocks the boat and has an overwhelming devotion to the Living Force.

Mace Windy takes on a Padawan learner in the story. Although A New Hope would use the idea of apprenticeship, the term Padawan wouldn't resurface until Episode I, when Qui-Gon Jinn addresses Obi-Wan Kenobi as such. Indeed *The Phantom Menace* begins with the two of them sent on a clandestine mission by the Chancellor—which is exactly how the *Journal* ends: with Master and Padawan sent on a secret mission by the "Chairman."

THE STAR WARS, ROUGH DRAFT {May 1974}



The rough draft was Lucas' first full-length story for his space fantasy—and he wasn't at all happy with it. He would continue to re-write it as preproduction wore on. However, many aspects of the rough draft, though discarded in the mid-1970s, were ultimately re-used.

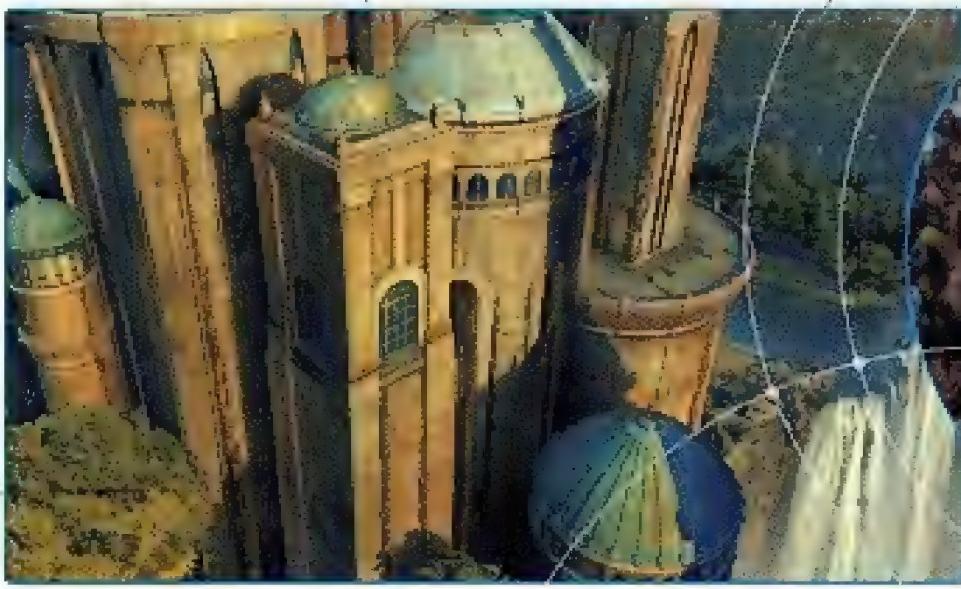
The main character of the rough draft is Annikin—uh, yes, he would obviously resurface, at least as a name with a different spelling. His personality—cocksure, flirtatious, and ready to fight—is actually closer to Han Solo's. Annikin is hiding out with his brother and father on the desert planet Utapau—a name that Lucas would transfer to the sinkhole planet of Episode III, after Utapau became Tatooine in a later draft.

The rough draft opens with a silver spacecraft shooting across space. The color silver was probably inspired by those rocket ships in the Flash Gordon serials and comic book strips of the 1930s, but none of the original trilogy ships were to be that sleek shade, perhaps because it posed filming difficulties. But with the prequel trilogy's digital technology, Lucas was able to finally feature those gleaming machines, and each of Padmé's royal ships are silver.

Annikin's brother is killed by a Sith, and they bury him in the desert, much like Anakin Skywalker would bury his mother in Episode II. Although the term Sith did remain throughout the subsequent drafts, it wouldn't be mentioned onscreen until Episode I. Of even greater interest is a speech the Emperor makes in the rough draft to justify his invasion of a peaceful system.

EMPEROR

Upon this battle depends the survival of the Galactic Empire. Upon this battle depends the life and long continuity of our civilization. Not since the great Jedi Rebellion has our destiny been placed in such a balance. This is to be the most magnificent campaign of all! You have never been called without doing something to be remembered, something notable and striking. The conquering of the Aquilaeon System, the last of the Independent Systems, and the last refuge of the outlawed, vile sect of the Jedi, will have such important and lasting consequences, that I can't but consider it as an epoch in history.



Although Lucas would mix up those words, the early Emperor's speech prefigures that of Palpatine in Episode III. It also contains two key links to Episodes II and III. The former film would see Count Dooku leading a Confederacy of Independent Systems; the battle between the Republic and that group would come to constitute the Clone Wars. In Episode III, Emperor Palpatine would use that war, as did the early Emperor, as an excuse to crush a fabricated Jedi Rebellion. Both Emperors feign to be serving others and see themselves as justified and historically essential.

Among the crowd listening to the early Emperor is Cleggs Whitsun. Lucas would split up his name between Clegg Lars and Beru Whitesun in Episode II.

The planet that the Emperor wants to take over, Aquilae, has a king and queen who live in a "Palace of Lite," which is described as one might describe Theed: "The palace is a sparkling oasis, with low concrete walls and great turrets spilling over with foliage from rooftop gardens." The queen's maids-in-waiting are precursors to the handmaids.

The king has to deal with a bickering Senate. His negotiations are complicated by the corrupt Count Sandage. This character, whom Lucas abandoned in the second draft, would become at least in part the prequel trilogy's shifty Count Dooku. The name Sandage would be given to a Podracer pilot in Episode I. When Count Sandage opposes General Skywalker, the Jedi cuts Sandage in half—just as Obi-Wan Kenobi

would dispatch Darth Maul in Episode I—but that kind of violence wouldn't fly back in 1977.

When the Emperor attacks, the good guys have to flee their home, and they carry an invasion army spreading over the land—something that was way too complicated for the special effects of that time (and too expensive to do with extras). But in Episode I, Lucas was able to depict the Trade Federation's vast Droid Army marching toward Naboo.

Other names from the rough draft that pop up in the prequels are Valorum (a Sith Knight) who becomes Chancellor Valorum in Episode II. An alien creature named Jommillia (a Wookiee) has his name transferred to Queen Jamillia of Naboo in Episode II. Indeed, the huge gray and furry Wookiees of the rough draft attack and seize a jungle outpost manned by

Imperials—much like the Ewoks would in Episode VI—giving a rousing cheer at one point, as they would in Episode III just before engaging the enemy.

The idea of a primitive species taking on a technologically sophisticated one was close to Lucas' heart, inspired by the news he was watching and reading in which the outgunned North Vietnamese were defeating the modern mechanized armies of the United States and its allies. In the rough draft, the Wookiees are primitive in terms of their industrial evolution, but, by Episode VI, Chewbacca had been seen fixing starships and such. "I had established the Wookiees, by then, as technologically savvy," Lucas says, "so I had to invent another species to bring down the Empire." That species was the Ewoks.

THE STAR WARS, FIRST DRAFT {July 1974}

Lucas' first draft is actually the same story as the rough draft, but with different names. A couple of these turn up in Episode I: a Rebel named Espaa has his name bestowed on the town of Mos Espa on Tatooine—and Bink Valor, a young good guy, would have his first name co-opted by a certain...Jar Jar Binks.



ADVENTURES OF THE STARKILLER, EPISODE I: THE STAR WARS, SECOND DRAFT {January 1975}



The second complete screenplay Lucas wrote contains more info than any of the other drafts on the history of his world—on what came before the Empire. The second draft begins with a prophecy of the one who will be a savior—the “son of the suns”—a forerunner of the “one who will bring balance to the Force,” the Chosen One of the prequel trilogy. The world of the second draft needs a savior because the Jedi, who had ruled the Republic for thousands of years, have fallen on hard times. The Senate has secretly fallen under the control of “power and transport guilds”—sound familiar? That’s how the prequel trilogy begins.

The second draft also explains that the most senior Jedi fought back but...

(the) Great Senate diverted them by creating civil disorder. The Senate secretly instigated race wars, and aided anti-government terrorists. They slowed down the system of justice, which caused the crime rate to rise to the point where a totally controlled and oppressive police state was welcomed by the systems. The Empire was born.

These plot points are much like the subterfuges perpetrated by Count Dooku and the Emperor that lead to the Clone Wars of Episode II and III. Like the “race wars,” the Clone Wars serve to sap the strength and resources of the Jedi.



The second draft also tells the story of a Padawan named Darklighter who runs away from his Master after coming under the spell of the Bogan, the dark side of the Force. He then teaches its ways to “Sith pirates.” Darklighter’s history is part of the basis for the story of Anakin Skywalker, who forsakes his Master for the dark side and helps the Sith rise to final power. (The name Bogan would finally see the light of day with Boga, Obi-Wan’s lizard-mount, in Episode III.) It’s interesting to note that the Sith were at one time simply pirates—not an order incarnating a belief system.

Lucas used other elements of the second draft in the prequels. Luke Starkiller visits his mother’s tomb; as said, Anakin would bury his mother in the desert—and both make pledges to their dead forebear while kneeling before their tombstones. In the second draft, Force-users are able to move objects with their mind—something that is in every film except Episode IV. Finally the second draft’s floating city of Alderaan, which had to be abandoned because of budget cuts, would become Cloud City of Episode V.

THE STAR WARS: FROM THE ADVENTURES OF LUKE STARKILLER, THIRD DRAFT (August 1975)

In the third draft Luke Starkiller knows the identity of his father; he is the son of Anakin Starkiller. In subsequent versions Lucas would change it around so that Luke is unaware of the true identity of his father, with the truth finally revealed in Episode V.

In the desert Luke is attacked by Tusken Raiders, who make him a floating prisoner:

The vehicle has been ransacked, and Luke is hanging in a state of bewilderment about ten feet in the air. Large gold bracelets with small antennas are attached to his wrists and ankles. He is spread-eagle and slowly rotating. Artoo stands [on a cliff] above his master and beeps a few words of astonishment.

LUKE

Well, don't just sit there.
Get something to get me down!



This setup would've been fairly complex to film and the idea was eventually discarded, but Lucas conjured it up for Episode II: when Count Dooku imprisons Obi-Wan Kenobi on Geonosis, the Jedi is floating and revolving, held in check by an electrical field. (Ironically, in the third draft, it is Obi-Wan who rescues Luke.)

At Ben's house, Luke is plagued by dreams of Princess Leia—who desperately needs his help.

Luke tosses and turns in his sleep. Threepio sleeps peacefully. Luke keeps hearing the voice of Princess Leia calling out for help. Suddenly he sits up with a start.

The story device of the nightmare is used in both Episodes II and III, with Anakin beset by waking dreams of Shmi and Padmé, respectively. When Luke does rescue Leia, he is aided by Chewbacca, who carries the unconscious Princess on his back. When she awakens, they are in a predicament and she doesn't know where she is—much like Obi-Wan who

comes to on Anakin's shoulder in the elevator shaft in Episode III.

Subsequent drafts—a new outline, the fourth, and the revised fourth—become more and more like the final film. Between 1975 and 1977, Lucas did have in mind much of Obi-Wan and Darth Vader's history—including the latter's disfiguring accident—but none of that made it into any of the drafts. These were rather elements that Lucas spoke about or that were contained in his notes (they are examined in *The Making of Star Wars*). Essentially Lucas had a huge saga in his head, and choosing which elements went into that first film—with really little hope that he would ever be able to make sequels or prequels—led to interesting choices. Yet, even as he made those choices, Lucas was very conscious of his desire to eventually use those ideas that didn't make it—when the time was right. ☀

PIRATES OF THE BOARDS

EARLY JOE JOHNSTON STORYBOARDS
FOR THE ORIGINAL STAR WARS SHOW THE
EXCITING ESCAPE FROM... ALDERAAN?

EXCLUSIV
SERIES
PART 2 OF

In this second part of our exclusive Insider series we're publishing selections from Joe Johnston's early storyboards depicting the attack of the TIE fighters on the first pirate ship, piloted by Han Solo and Chewbacca. In late 1975 and early 1976 this sequence went through many changes in George Lucas' ongoing drafts. In the fourth draft, dated January 1, 1976, the battle actually takes place before our heroes arrive at the Death Star. In the third draft, dated August 1, 1975, the battle takes place after their escape from Alderaan, while the revised fourth draft, dated March 15, 1976, places the battle after their escape from the Death Star. The locale was shifted from the more expensive Alderaan to the Death Star due to budget restrictions imposed by Twentieth Century-Fox in late 1975.

Although some of the dates on these storyboards reflect changes made in late 1975, they really illustrate what is described in the third draft, from which this article's dialogue is taken. In this draft Lucas' written descriptions were brief, as he intended to flesh them out in subsequent versions—but before doing so he worked them out visually with Johnston, relying heavily on a short 16mm film he'd put together with footage culled from old World War II films and documentaries.

These storyboards are remarkable for a number of reasons. 1) They contain director of special effects photography Richard Edlund's penciled notes; camera directions, frame counts for shots—and one humorously sketched Princess Leia, who had been accidentally blackened out. 2) They show the first pirate ship (in December 1975, Lucas had ILM redesign the pirate ship, at which time it was rechristened the Millennium Falcon), so, if you look closely, you'll see that the gunports actually fit more seamlessly into the design of the original ship. 3) Last but certainly not least it might seem like Darth Vader was to be included in this battle—but the reality is that this particular panel was used to signify "enemy pilot," whether the script called for Vader or a TIE pilot, throughout the early storyboards.

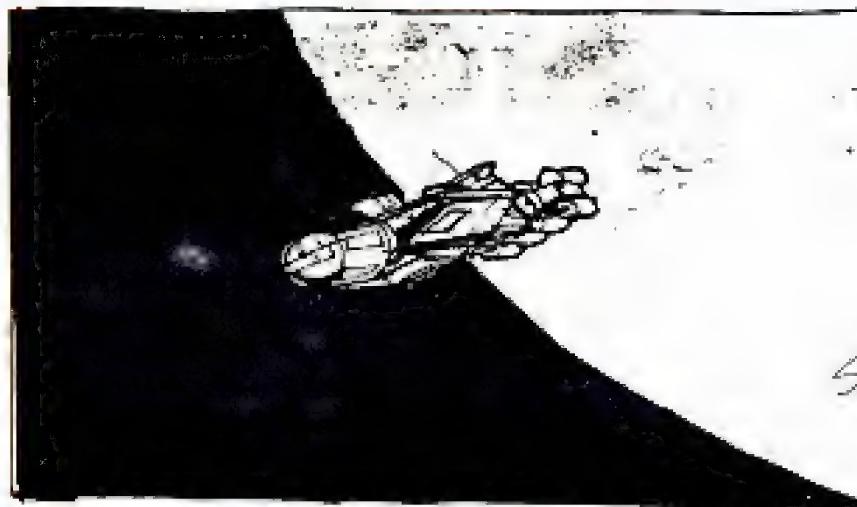
The pirate starship lifts away from the starship bay and quickly disappears into the cloud sea of Alderaan.

[Note that "planet" has been crossed out and "Death Star" written in, reflecting the change of locale made in late 1975.]

BOARD # 36

132

SCRIPT SHOT 120



SIGHT HAZE

PIRATE SHIP COMING TOWARD
CAMERA

CLOUDS ON BOARD
DEATH S

INT. PIRATE STARSHIP

HAN

Luke, you'd better get to one of the gun ports. We've got four tie ships coming in on grid five.

Chewbacca squeezes into the pilot's chair next to the princess. Han notices the skeptical look on Leia's face.

HAN

With your permission I will go and assist young Luke. Don't worry, Chewbacca's a better pilot than I am.

INT. PIRATE STARSHIP-GUN PORTS-
APT SECTION-TRAVELING

Luke is firing one of the two main laser cannons mounted in large rotating bubble turrets. He adjusts his headphones and searches his electronic tracking screen for the Imperial fighters.

LEIA (V.O.)

[over headphones]
Here come six more.. grid two!

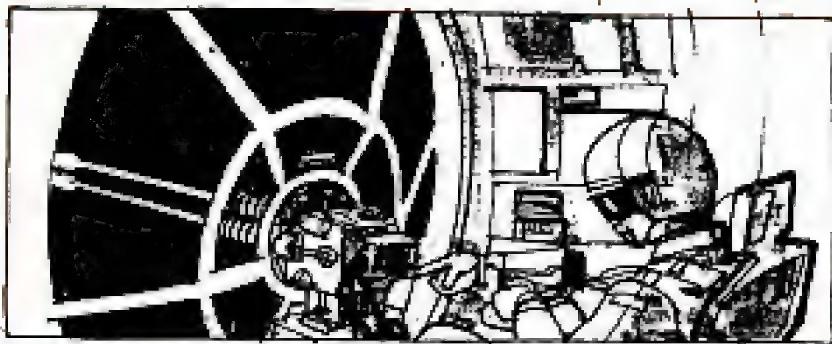
HAN

Was this trip really necessary?

Han jumps into the turret opposite Luke and begins to strap himself in.

BOARD 31

133P



HAN - SP. 32

Luke ADJUSTING HIS GUN

BOARD 33

134P



HAN-

HAN GETTING SETTLED IN HIS GUN
PORT. SPR. 36

BOARD 39

PRINCESS,

135P



PRINCESS

WOOPIES

The pirate starship shudders as the Imperial fighters open fire.

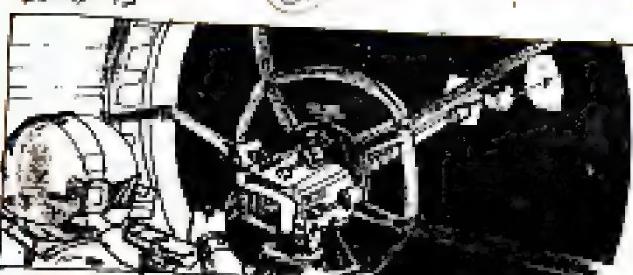
BOARD 40



PILOT - WOKE ME UP. THE SHIP IS GOING DOWN TO US. UP

Duke's turret swings around as he continues to return the fire. Moments later Han lowers his glare reflector and with a burst of smoke and electrical charge opens up on the enemy craft.

BOARD 43



PILOT - HAN'S GUN. THE SHIP GOING UP

BOARD 41



PILOT - LUKE - SWING WHIPPER

BOARD 44



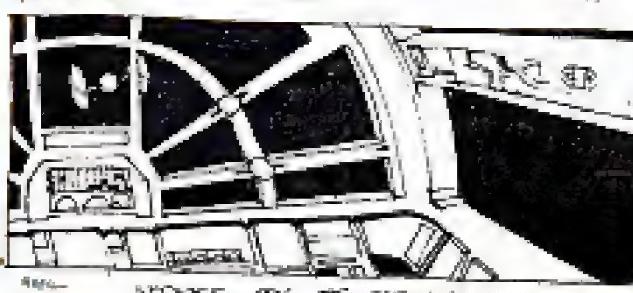
PILOT - LUKE DOWN - THE SHIP GOING UP

BOARD 42



PILOT - TO POV OF PIRATE SHIP

BOARD 45



PILOT - WOKE ME UP. THE SHIP GOING DOWN

BOARD 46

P1+2

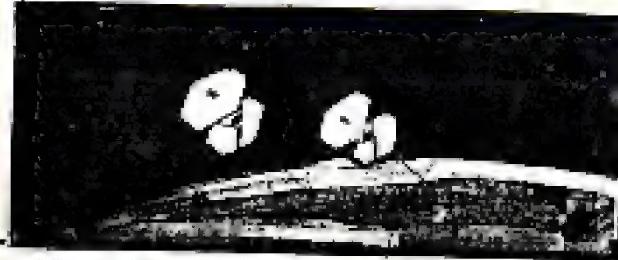


STORY BG.

CU. WOOKIEE JOKING AROUND

BOARD 47

124



BEST

TWO DROID SPHERES MOVING CENTER STR. TO BOTTOM
AND LEFT TO RIGHT.

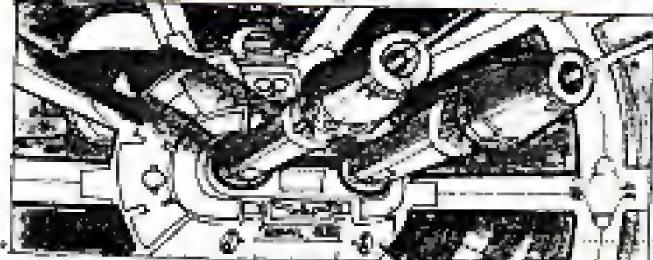
ROT 10°
BLK/WT 10%

L2F

L2F

BOARD 48

124



STORY CU. MAN

BOARD 49

125

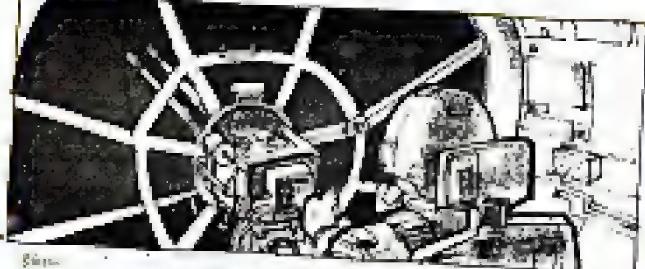
Right Side View



BEST - THE POD JUMPING FROM TO LEFT

BOARD 50

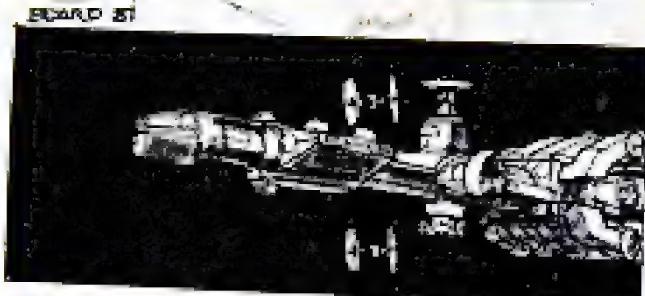
126
Close up
Right Side View
L2F



LARGE - STAR, PG

BOARD 51

127



PILOT CAMP W/ 2 TIE CRAFT CARRIED - THIS BG
LEADER TO ADD FROM - OTHER BG

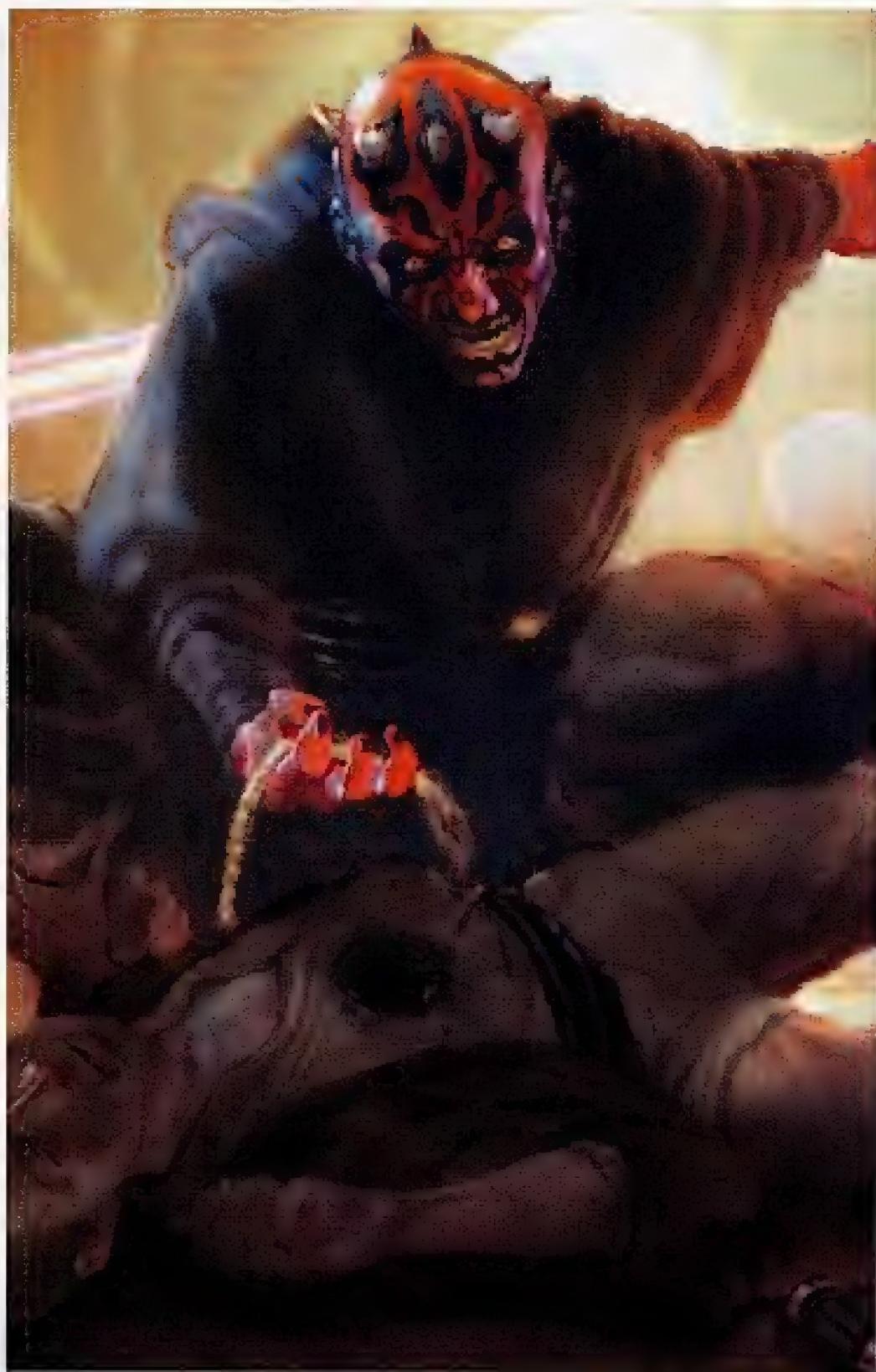
STAY TUNED TO INSIDER
FOR THE NEXT INSTALLMENT
OF EARLY STORYBOARDS FOR
THE STAR WARS!



By Pablo Hidalgo

The Bane of Continuity

PLUS, HUMAN JAWAS, AND MOMMY, WHERE DO DARTH MAULS COME FROM?



What planet is Darth Maul from?

—Chris/starwarskid via the Internet

Darth Maul is from the planet Iridonia. At the time Episode I came out, much care was taken to have Maul appear mysterious. Several sources that came out in 1999 list "unknown" for both Maul's species and his home planet. Later, in the development and establishment of player character species for *Star Wars Galaxies*, it came out that Maul was indeed a Zabrak from Iridonia.

If Darth Bane took the Sith order underground thousand years before the events of The Phantom Menace, how does Yoda know about Lord Bane's Rule of Two? The Jedi believed the Sith to be extinct because Bane's new Sith were so well hidden, yet Yoda seems to have knowledge of this very intimate detail.

—Michael Haugland, via the Internet

That the Rule of Two secret somehow got out was suggested way back in *Star Wars Insider* #72 (December, 2003). In a nutshell, it said that two pieces of information got out after Bane's decision to keep a lid on things: that the Sith adopted a new methodology, and that said methodology had somehow failed. After all, the Jedi did assume that the Sith were extinct as of Episode I.

Recently, the online article "Evil Never Dies" by Abel G. Pena added to this theory. In it, a seemingly mad cultist by the name of Kith Jeen surfaced during the Dark Jedi Conflict (about 150 years before the events of Episode I) and blathered some gibberish about there always being no more or less than two Sith at a time. The Jedi disregarded this as the ramblings of a fanatic, but Yoda remembered the incident and gave it credence enough to recall it during the revelation of the Sith presence following Darth Maul's death.

This article, available to Hyperspace members, can be found as part of the online supplement to *Star Wars Insider* #88 here: www.starwars.com/hyperspace/member/insideronline/88/

When does the new Darth Bane novel, Path of Destruction, take place in relation to the Jedi vs. Sith comic series? And as far as Lumiya is concerned, her return seems a bit questionable.



to me because she originated in the Marvel comic series, which didn't pay too much attention to continuity, and the events that occurred during that series may or may not have happened. Why bring her back and not someone else who may fit better like High Inquisitor Tremayne?

—Eric G. Onkenhout, via the Internet

The Darth Bane novel covers a much larger period of time than the Jedi vs. Sith comic series, overlapping with the events of the comics in its later chapters. Since the novel begins with Bane not yet studying the ways of the Sith, it obviously starts first—about three years before the events of the comic—with Bane as a cortosis miner on Apatros. He later ascends to the position of Sith Lord over three years, so that by the end of Chapter 25, events line up with the start of the Jedi vs. Sith series, which take place 1,000 years before the Battle of Yavin. Many scenes occur in both the comics and the graphic novel, but it should be noted that artistic license allows for notable differences between the two sources.

On to your second question, I can think of a few die-hard Marvel fans that might take exception to your characterization of its continuity. It's not so much that Marvel didn't pay attention to continuity, but rather that the later over-arching continuity that solidified in the early 1990s largely ignored the Marvel series at first. As more and more older story material saw its way back into print, it was "reintroduced" into continuity—not the best phrase, since it wasn't necessarily excised to begin with. So if a character, planet, event or anything else originated in the Marvel series, that's no reason to automatically discount its impact on later continuity.

Tremayne would have made an interesting candidate for the character that starts Jacen down his slippery dark side slope, but I would argue that Tremayne is just as—if not more—obscure a character than Lumiya. Also, Lumiya has much more potential for drama, since her past is so intimately meshed with Luke Skywalker's.

In Darth Bane: Path of Destruction, it said that Master Kas'im was skilled in all seven forms of lightsaber combat, including Vaapad. But Vaapad wasn't created until Mace Windu thought it up almost 1,000 years later. What's up with that?

—Taylor Luckie, via the Internet

While author Drew Karpyshyn has identified this as a continuity error, it can

easily be expanded into a richer story point. Remember that the term "vaapad" describes a fast and deadly creature native to Sarapin. Master Kas'im was indeed adept at a seventh form of lightsaber combat, a powerful discipline known as Juyo. On Sarapin, "Jujo" and "vaapad" are as interchangeable as "cougar" and "puma" are on Earth. The details of Jujo were lost in the ancient past, but when Mace Windu began developing the modern Form VII, he resurrected the lost name of Vaapad for his dangerous new combat technique.



Where are all the tall Jawas? Seen only in Episode IV, I haven't noticed anything mentioned of them in the EU nor have they ever been made into action figures. So what were they? Humans living the Jawa life? Jawa mutants who grew too much? Enquiring minds would like to know.

—Serge Dee, Vancouver, B.C.

Well spotted, Serge. For those with eyes not as keen, take another look at the Jawa droid

auction in Episode IV. There's at least three Jawas present that are pushing 1.5 meters in height, considerably taller than the rest of the group. They aren't humans, though, because no source has posited such a claim, and the notoriously skittish Jawas would be unlikely to accept humans into their midst, particularly this clan. That said, look very carefully at the shot of R2-D2 rolling towards Luke and Threepio near the end of the sequence. Examine the right side of the screen and there, behind Artoo, tending to a red and white Septoid droid, is an obvious crew member trying to pretend he's a Jawa. You can see his pale arms and even his face! But, we can't count that as canon evidence for a human among the Jawas, any more than you can count effects glitches or bloopers for more than what they are.

It's more likely this trio represent an extreme height for Jawas. Though most sources list about a meter as an average height for Jawas, keep in mind that 1.7 meters is listed as average for human, and we encounter extreme variations to that in our day-to-day lives on our mundane little planet.

Your mutation angle is not a bad idea at all. Gamers who gave the old school Star Wars on Nintendo a whirl will remember a giant mutant womp rat living beneath the sands in this part of Tatooine. I'd blame the drinking water, but there is none.

Do you have a Star Wars trivia question that you can't find the answer to? E-mail it to us at QandA@insider.starwars.com.





Puzzle Planet

THE MODELS OF *REVENGE OF THE SITH*, PART III

HEAD OF ILM'S MODEL SHOP FOR EPISODES II AND III, BRIAN GERNAND TALKS
ABOUT BUILDING UTAPAU FOR THE LAST STAR WARS MOVIE.
PLUS—BEHIND-THE-SCENES IMAGES!

BY FRANK PARISI

PHOTOS BY RYAN CHURCH (CONCEPT DESIGN SUPERVISOR, EPISODES II AND III) AND DAVID OWEN

The name "Utapau" dates back to the earliest drafts of *Star Wars*. In the original film's first draft it was the name of a lunar sanctuary for the main character, Kane Starkiller, and his sons, while in a subsequent version Utapau was the name given to a desert planet. The planet was eventually renamed Tatooine. And although the name was also considered for the world that would become Naboo, it wasn't until *Revenge of the Sith* that it finally appeared in the saga.

The site of Obi-Wan Kenobi's final showdown with General Grievous, Utapau's scrub-strewn topography is pockmarked by gargantuan sinkholes, inside the cracks of which entire cities have been built with fantastic extraterrestrial architecture. Created by a combination of digital matte paintings, digital animation, and miniature models, Utapau is a planet unlike any other seen in the series.

Handling the model building for the shoot was ILM's model shop (now known as Kerner Optical), headed by Brian Gernand. As in the case of Kashyyyk and Mustafar, Gernand worked very closely with the art department to bring its vision to three-dimensional life. "Ryan Church and Erik Tiemens, the concept design supervisors for this film, had done a tremendous amount of concept art," says Gernand. "These guys [and their team] would draw non-stop and present huge walls of art to George Lucas, who would walk through and say, 'Okay, okay, okay,' and they would put whatever he liked into their binder and say, 'This is George-approved.'"

After gathering their approved designs, the artists would sit down with Gernand, go over the artwork, and have detailed discussions about how they imagined Utapau to be. "We would look at the art and they would describe in every detail, as if they had been there; what this place is and what the feeling of the environment is. Is it a wet, mossy environment? Is it a very dusty, dry environment? Does it ever rain? How old is this city? These people—how do they eat? How do they live? Are they clean? Is their garbage all over the place?"

For Utapau, Gernand and his team constructed two large models at very different scales. An 18-foot by 6-foot 1:2,000 scale sinkhole model (that is, 2,000 times smaller than it would be in real life) was built for the scene in which Obi-Wan flies down into the sinkhole when he arrives on the planet, and it was filled with thousands of miniature buildings that comprise the cities in which the Utapauns dwell. A 16-foot by 24-foot 1:90 scale reconfigurable miniature (90 times smaller than it would be in real life) was built for shots within the city.

"In the end you get something really special," Gernand says, recalling the work he and his team did.

Insider had the opportunity to meet with Gernand and get a blow-by-blow explanation of how his team created Utapau. In this last of a three-part series detailing the models of *Revenge of the Sith*, (For more on the models, check out *Sculpting a Galaxy: Inside the Star Wars Model Shop*, by Lorne Peterson)



"The 1:2,000 scale model, which represented the entire sinkhole and all of the cities, was used when Obi-Wan was flying in there. We created that entirely out of foam. Because foam allows only so much detail, we brushed on clay with a high wax content. The wax enabled us to carve the look of shale and super-fine scaly rock texture, which we were then able to paint and do our faux rock finish on. Then we added a ton of low-clump foliage. It was fantastic!"



"To create the cities in that same hole, we modeled maybe a dozen or so different architectural designs. We would make a master, mold it, cast it, and then we would do gang runs, so we could cast many at one time. Every one of these little buildings was a casting."



"Then each building was painted individually, in slightly different colors—sort of muted down so they didn't stand out. They ended up retaining very good scale. They were then plucked into the perimeter of the cracks, and inside the cracks we built up little cities. Each one of these buildings was only about an inch long and maybe a half-inch high."



Michael Lynch was responsible for a lot of this, and one day I walked up to him and said, "What do you think, Michael? How many thousands of buildings are we going to have to put in this thing?" And he said to me, "Well, I went to the mold room and said, 'Just give me 10 gallons of buildings.' So we basically took two five-gallon buckets and filled them to the top with these buildings. Ultimately we don't know how many thousands there were. They were all hand-painted and put into [the model]."



"The sinkhole was 16 or 18-feet high and it had a base on top that represented the ground [and it was] about 20-by-20 feet. Originally we had it standing up, and the camera was to fly over the top and down into the sinkhole. But we needed to simulate sunlight, and, because of its height, we couldn't get our lights high enough on our stages. We tried bouncing them into mirrors but we were never able to come up with the perfect look of natural daylight. So we ended up laying the model over on its side and running the camera in horizontally; then we're able to put the light really far away to simulate a high sun angle. We kind of cheated that."



"For the 'hero' section of Utapau, we built a 1:90 scale modular model. It was very technically challenging and difficult to create. Everything about this model was reconfigurable. We did four sections, so it was this giant puzzle. The reason for it is that during the sequence we are not always in the same place in Utapau; we're moving around various locations. We're always in the cities of Utapau, but we weren't always in the same location, so we wanted to be able to change the look. We wanted to make it bigger or tighter in some areas."



"We did pre-battle and post-battle work in this environment as well. We did a bunch of shots before any battle started and then once it started, we added bombed debris, blasted debris, and laser-blaster scorch-marks. Some of the buildings had been half-blown away so we shot everything in its pristine condition first and then we went back in and literally started breaking and bending and burning things, and taking it to that degraded post-battle level."



"In addition to the modular elements there were roadways, little lights, signs, and all kinds of beautiful little railings that were included in buildings to give them scale, and also because they were so alien and [had] strange architecture. We needed to add some kind of element that enabled viewers to realize that they were not just looking at some random thing that had no scale. Even though you are looking at these crazy hove structures, your eye does see doorways, railings, and things like that."



"In addition we created all of the architectural elements so that they could be taken apart and made to look like different buildings, so we could build on to these architectural elements and fill that space with what would be larger, more massive structures. If you look in there you will see a lot of repeating elements, but because we dressed them differently or we painted them differently, you can't tell that they are the same."



"There are multiple techniques that go into making an actual building. Often we will create patterns and then vacuum-form over the pattern and cut out openings for the doorways. In a lot of cases where you are seeing an inside layer and an outside layer, we will vacuum-form once over the pattern and then we'll vacuum-form a second time over the first layer."

"What we do when vacuum-forming is to put the pattern into a machine that has a vacuum plate. The carriage and the plate go under an oven, which heats the plastic until it's super flexible, but not quite liquid. Then the carriage is lowered down over the [pattern] with the molten plastic sheet, [the vacuum] sucks the plastic down over the pattern, and then it cools. Now you have just a single sheet of plastic, say 1/16th of an inch thick, but it is the shape of your pattern. Then we will take another sheet of plastic and suck it down over the first piece of plastic so we have multi-layers, and an interesting look."

"In the case of the 1:90 scale modular sink-hole sections, we did a tremendous amount of miniature lighting. And when I say 'miniature lighting' I'm talking about light bulbs that are a 1/16 or 1/32 of an inch. We call them grains of sand but they are very bright. It is always a concern because of the camera; we have to do lighting passes and it has to be bright enough."





"Those little pinpoints of light are critical to create the scale environment and [help] make it look real. If you look at a real environment, like San Francisco at night, you would have broad casts of light, which we can achieve with bigger light bulbs. But there are also little pinpoints of light. You'll be looking into a restaurant and you'll see a candle light or a chandelier with a bright, single small source; so we work to achieve all of that. We will do lighting so it fills the room with dim or medium light, and then we will add little pinpoints of light all over the place to just give it that realism."

"There is a tremendous number of lights, 500 or 600, in this shot. As you look, you see all these little points of light everywhere, but then there are broad pools of light, too. They work on a subconscious level. You are not really focusing on it, but because it is there, it gives it more scale."



"This took a tremendous amount of labor and people. It is all handmade. There was nothing that we could pull off the shelf and use. It was such an alien environment and the architectural design was so signature to this place that everything had to be created from scratch. There is nothing about Utapau that anybody had ever seen before." ☀



By Steve Sansweet

Beware of Holy Grails and Fixations!

YET SOMETIMES 'ADVERTISING' CAN WORK: HANGING STORMTROOPERS, THE VALUE OF VINYL, AND TWO-LEFT-FEET DARTH MICKEY

Surely this has never happened to you, but maybe you've heard stories about other collectors who've become obsessed with one particular item, and the tougher it becomes to find, the more the desire for it grows. You...I mean the collector that you may have heard about becomes fixated with said item for whatever reason (intergalactic-beamed implants, perhaps) and you go to extremes to track it down. It becomes, in essence, your holy grail.

I learned a long time ago not to discuss current holy grails in public. Here's what can happen: In an interview a long time ago in *Starlog* magazine, I was asked what my H.G. was, and I foolishly mentioned I had been searching long and hard for a mint-in-the-carton *Return of the Jedi* kid's bicycle—one that I still regretted passing up when they were readily available for \$34.95 at Toys 'R' Us. Within weeks after the magazine appeared I got not one but two calls

from different dealers offering me the very bike I sought—and they each had the same price in mind: \$2,000! Now I ask you, how many *Star Wars* bike collectors are there out there? Who in their right—or even fevered—mind would spend a bazillion dollars on such an item—even though it DID have training wheels? Not me, but I learned my lesson.

Until just recently, last year the good folks at Lucas Licensing used an empty room to set up a *Star Wars* kid's bedroom filled with literally hundreds of items that you might find in the ULTIMATE *Star Wars* kid's bedroom. So many cool things I had not seen before, but one strange piece caught my eye—a large wall-hanging electronic dart board with a big image Darth Vader on the front doors. Nothing else about it was particularly *Star Wars*, but it intrigued me enough to ask a few folks who were showing me the room where it was from. They didn't know

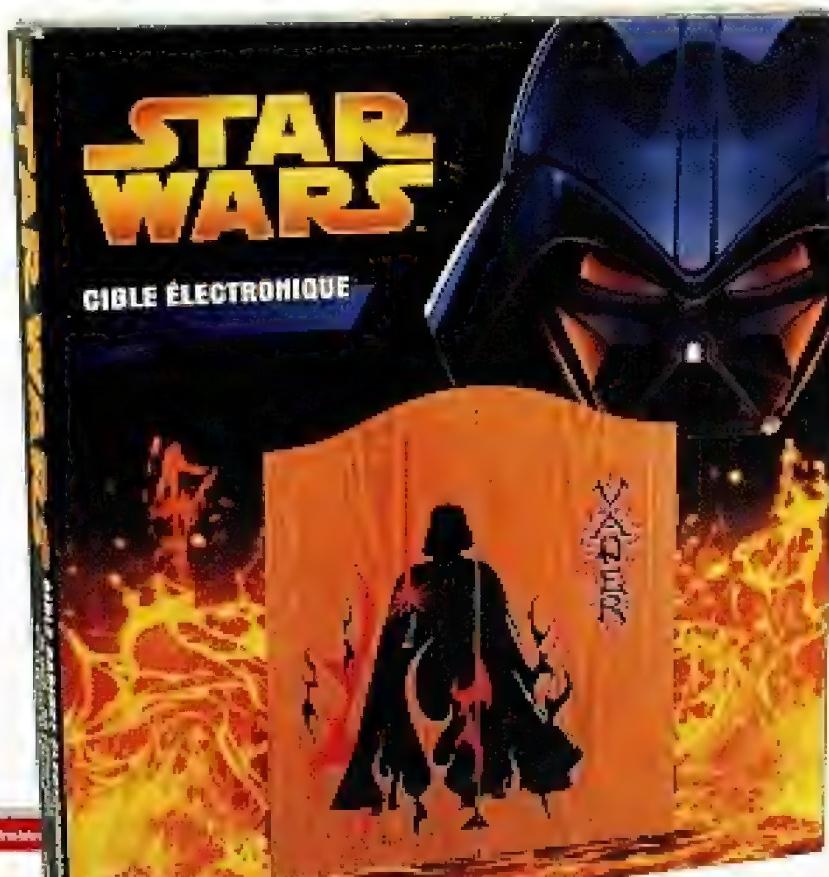
offhand, and I didn't pursue it. But from then on, every time I went into that room it called to me, like a never-yielding temptress.

Then, a few months ago, I spotted the empty box for it in the Licensing mail room. Finally! It was made in China—Duh—but it also had the name of a French importer that had also sold other *Star Wars* items through Club Obi-Wan, the French magazine and Official Fan Club's version of Tosche Station, run by StarWarsShop.com. So I emailed my friend Patrice Girod, who runs the magazine and club, and he turned to his excellent merchandise maven, Laurent Coella, who called the importer for me. No luck! The company had brought in a limited supply and distributed them a year before when *Episode III* opened, and had none available. My French friends could sense my disappointment, so Patrice said he'd be happy to mention that I was looking for it in the magazine. Burned so long ago, I thought about it...for about 15 seconds...and jumped at the chance. The next issue came out with a photo of my H.G. and a brief story. And within days Patrice reported that someone had written and said he had a used Vader dart board—no box—and might be willing to trade it for a high-end Master Replicas lightsaber—a \$300 to \$400 item. It was the Jedi bicycle story all over again!

But a week or so later Patrice wrote again:

Good news, one of our readers has found it in an Auchan [a chain of "hypermarkets" like Wal-Mart] in the North of France. So he is going to buy it for you (and this time it will be a good deal). I will let you know,

What's the catch? I wondered. None. A few weeks later it was at the office of the magazine, they paid the retail price of 30 euros (about \$40) and a few days later it arrived at my house, mint in the box. I've tried to contact my benefactor, Xavier Lazewski of Avion, but I haven't heard back from him yet. He does know how grateful I am for his help, which proves once again that when it comes to *Star Wars* and fans, it's really a very small world. So what's my current holy grail? Hah! Didya' think I was going to tell you?





I had an idea to decorate my Christmas tree a little different this year. I decided to use vintage stormtroopers from my collection; over 300 were used. I am a huge Star Wars fan and I would very much appreciate if you could put this picture in your magazine.

—Paul Hastings, Fort Walton Beach, FL

I'm happy to Paul, 'cause I'm a huge stormtrooper fan. And as it happens, I'm writing this column a few days before the New Year's Day Tournament of Roses Parade and am surrounded by more than 200 elite troopers from the 501st Imperial Legion, who are getting ready to march down Colorado Boulevard in Pasadena, California as part of the *Star Wars Spectacular*. And a bunch of them are vintage too! Actually, they are all ages and all sizes and both genders, and hail from 24 countries, 35 states, and the

District of Columbia. And despite the hard work to pull this all together in just a few days, we're all having a fantastic time. Hope you caught the parade!

I have two Darth Mickey mouse plush toys that I purchased in 2005 at a Star Wars Weekend at Walt Disney World. They are in perfect condition with tags, but one is a little different on the bottom of its feet. One has the year 2005 and Star Wars Weekends but the other one just has 2005 on both feet. Would this make it worth more or not? I have never seen one with that variation even on eBay.

—Richard Sledziewski, Deerfield Beach, FL

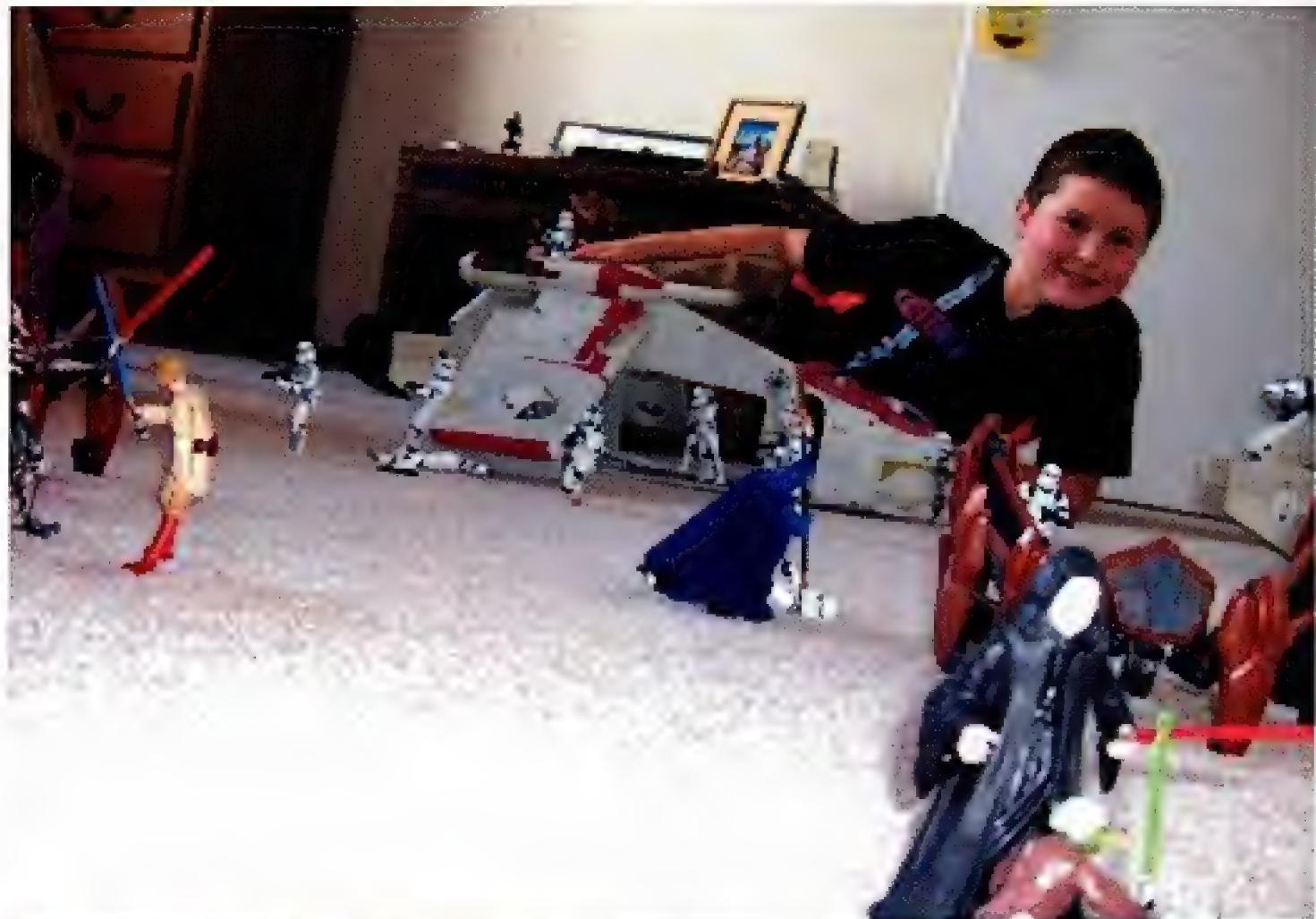
I'll spare you the "with two left feet no wonder he can't dance!" jokes and move to the heart of the question. With the sometime exception of



action figures, factory mistakes such as the one you describe are worth less not more than a normal item, such as the accurate limited-edition Darth Mickey. Maybe the reason you never saw such a variation on eBay is that no one bothered to study the underside of Darth Mickey's feet, or if they did and found a similar error, they might have thought that was the way it was supposed to be. In any case, the only way to test my theory is to put it on eBay yourself.

About ten years ago, I started relentlessly collecting the Star Wars Micro Machine collection. Unfortunately, this great line was phased out, leaving me feeling that I would never be able to "complete" my collection. I now have a very large unopened collection that I am looking into selling but am unsure how I should go about it. Would I be better off selling the whole thing as a single lot or in individual pieces? Any help would be greatly appreciated!
—Michael Siracusa, Joliet, IL

I'm a little confused by one of your comments, Michael. Since Hasbro purchased Galoob it has continued to make Micro Machine scale vehicles and figures, although not nearly in the quantity that Galoob did. If you just mean Galoob Micro Machine-branded vehicles and figures, then if you have one of every toy produced you have in fact completed your collection. That issue aside, it would be very difficult to find anyone but a dealer who would be willing to buy a large Micro Machine collection—and a dealer would pay perhaps only 30% of current value (if that) because he or she would be assuming the risk of not selling it all. Certain rare pieces will bring decent prices, but my suggestion would be to test the market by selling off the collection in groups or lines, such as 10 or 12 Action Fleet vehicles, or all 12 sets in a certain run of vehicles. Good luck!



I just wanted to share these photos of my 9-year-old son Robert Bock and his elaborate battle scenes staged with his collection of clone troopers. I'm sure some collectors would have cringed at the sight of him ripping open the packages of his clone commanders, but they have been his greatest playmates and have brought him a lot of joy as an only child. I think he wishes he could solve the world's problems with those armies as they fight the dark forces in his room while he sleeps. When he's not planning his battles, he is having lightsaber fights with his friends, watching *Clone Wars* or one of the *Star Wars* episodes, playing *Battlefront*, reading *Insider*, or playing his trumpet (of course, he listens to the *Star Wars* soundtrack). It's not enough that I grew up with an older brother who was a huge *Star Wars* fan, but now my son is just like him.

—Anna Maria Menza, Englewood, Colorado

Gladly, mom! Consider yourself lucky to have such an astute son, one who knows which side of the Force his bread is buttered on...or some twisted cliché like that! And thanks for sending the photos.

I recently acquired an original *Marvel Star Wars Treasury #1* from an antique store for \$15.00. I was wondering if it was very rare. It has never been handled and is in perfect condition. For the last week or so I have been collecting and now own seventeen of the original *Marvel Star Wars* comics. I would just like to know what to do with the lightly penciled price on the inside cover of a couple of them. Thanks!

—John Moreno, Brick, NJ.

No John, the *Marvel* treasury isn't particularly rare. It was reprinted several times, and there seems to be plenty of copies around to meet demand. It sells for about \$10 to \$15, so if yours is in near mint condition, it sounds like you paid a fair price. As for the penciled prices inside some of your issues, frankly I wouldn't do anything except to leave them alone. But if they really annoy you, find a pink gum eraser at a stationery store and use it sparingly and with a light touch to see if that will remove the price. If a light rubbing doesn't work, back away!

I have these vinyl *Star Wars* Classic Collectors Series statues from 1996 and 1997. I have most of the tags to them, a few with the label of *Shadows of the Empire*. I believe they are made by Applause. I was wondering if you could give me an estimate of how much these are worth.

—Justin Sanderson, Jacksonville, FL.

No offense intended to Florida fauna, but you might think about donating your vinyl figurines to a nearby alligator farm for feed. With some exceptions, that's about how valuable Applause vinyl is in the collector market. When you add the double whammy of *Shadows of the Empire* (recent eBay auctions for Prince Xizor vinyl started at 99 cents and didn't attract a single bidder) you are probably looking at a value of a few cents on the dollar compared to what you originally paid. Stormtroopers and Boba Fett still bring in \$10 to \$12 or so, but little else in vinyl is selling. And neither is Applause, which ceased to exist as an independent company a



few years ago following its over saturation of the market with *Episode I* merchandise.

I've been looking for an item that was offered in the *Jawa Trader #34: Han Solo In Carbonite* for \$1,200. Back then money was scarce. But now that I can afford it, I haven't seen it anywhere. Can I get some help on scoring this really cool replica?

—Mike Hritz, Whiting, IN

Well, you could try Jabba's Palace, or the "Tatooine Trash" emporium. But a much better bet would be eBay. These cool, full-sized replicas by Illusive Concepts aren't listed every day, but patience should pay off. The price, however, is liable to be a multiple of \$1,200—plus a stiff shipping fee. Beware of the many bootleg Han in Carbonite pieces being offered, because you just don't know what the delivery person will show up with. ☀

Please send your questions and comments about collectibles to: Scouting the Galaxy, P.O. Box 2898, Petaluma, CA 94953-2898. Or you may e-mail them to scouting@insider.starwars.com, making sure to put your hometown in the e-mail along with your full name. Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.

The Toys from Brazil

STAR WARS COLLECTIBLES FROM SOUTH AMERICA'S LARGEST NATION

By Gus Lopez

HAVING more than its share of unique and highly prized collectibles, Brazil has been part of the *Star Wars* collecting culture since the early days. The first *Star Wars* board game, *Escape from Death Star* (designed by Kenner in the U.S.) was widely distributed around the world through affiliate toy companies. The Brazilian *Escape from Death Star*, or *Fuga da Estrela da Morte*, was sold for the Brazilian market by the company Estrela, and is perhaps the most obscure and elusive version of the game. The packaging design is one of the few examples of *Star Wars* products that bears the Portuguese translation of *Star Wars*, "Guerra nas Estrelas."

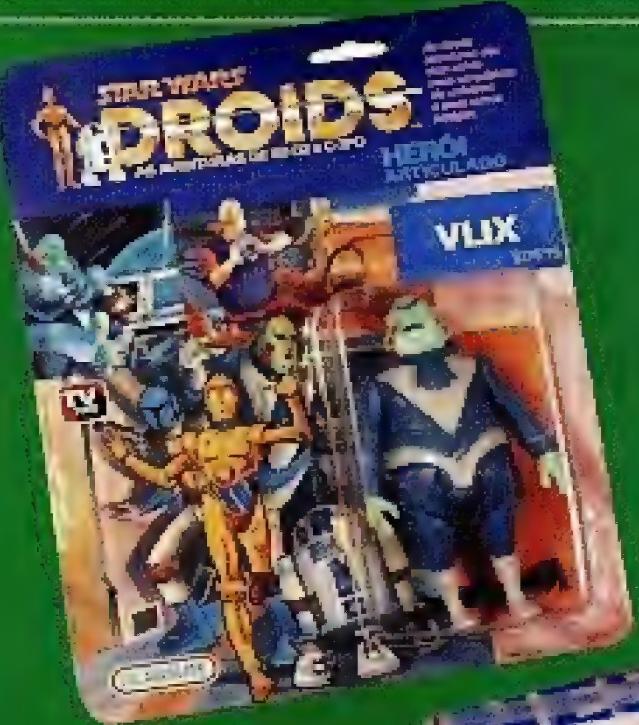


The Droids action figures sold by Glasslite were newly packaged versions of C-3PO, R2-D2, Kea Moll, Kez Iban, Jord Dusat, and Thall Joben, which were previously available only in the U.S. and Canada.

Although Estrela had the earliest *Star Wars* toy license in Brazil, the most widely known Brazilian *Star Wars* toys are the action figures sold by Glasslite. A welcome exception to the worldwide paucity of new *Star Wars* product during the late 1980s, an extensive line of action figures and vehicles was produced by Glasslite based on the Power of the Force and Droids series.

Packaged in brightly colored cards and boxes with fresh new artwork, these figures remain very popular with collectors today. Characters that, years earlier, Kenner neglected to produce in Power of the Force packaging formed the core of Glasslite's line, including the original Luke Skywalker, Princess Leia, Han Solo, and Hoth Stormtrooper figures. The vehicles had slightly different designs and color schemes than the versions offered before.





The real surprise was the release of the Vix action figure. Vix was a villain from the *Droids* cartoon series, and Kenner had planned to release Vix for the second wave of the *Droids* action figure line in the mid-1980s. A handful of prototypes of the figure were created (see "The Toys That Never Were" on page 26), but interest in the *Droids* line fizzled out and Vix never went into production. Years later Glasslite introduced Vix as a regular production figure for the *Droids* line in Brazil. The Glasslite Vix figure has subtle differences from Kenner's Vix prototype planned for U.S. release, which is considered by many collectors the rarest production figure from the entire vintage *Star Wars* line.



Brazil has also had its share of *Star Wars* food promotions, including candy and drink tie-ins. Arguably the most extensive *Star Wars* food promotion in Brazil was Nestlé's cereal offering for *Attack of the Clones*. Collectors could find one of six different 3-D Star Wars movie cards attached to the front of each box of Corn Flakes, Estrelitas, Nescau, Snowflakes, and Snowflakes Chocolate.

Each card conveys the evolution of *Star Wars* characters and the parallels between the two trilogies. Assembling an entire set of the Brazilian boxes requires six variations of each cereal brand, or thirty boxes of cereal—as well as untold cartons of milk to chomp through that many weeks of Brazilian cereal breakfasts.



Last but not least Brazil is known for unique *Star Wars* apparel. Marisol, the apparel licensee in Brazil, fortunately opted out of issuing *Star Wars*-branded Rio thongs, and instead produced dozens of high quality sweatshirts, T-shirts, shorts, polo shirts, and tank tops exclusively for the Brazilian market. In lieu of cranking out clothing with common and over-used imagery, Marisol created shirts with unique graphics, such as several T-shirts featuring Ralph McQuarrie concept art. These include Luke on a speeder biker, Darth Vader, and a snowspeeder circling an AT-AT. Another elegant T-shirt design is Vader dueling Luke in silhouette form.

Few collectors specialize in *Star Wars* apparel, but for those who do partake in that hunt, the Marisol line can be one of the most challenging yet uniquely rewarding prizes to chase. ☀



Holy Grails: The Unproduced Empire Micro Collection Line

By Gus Lopez

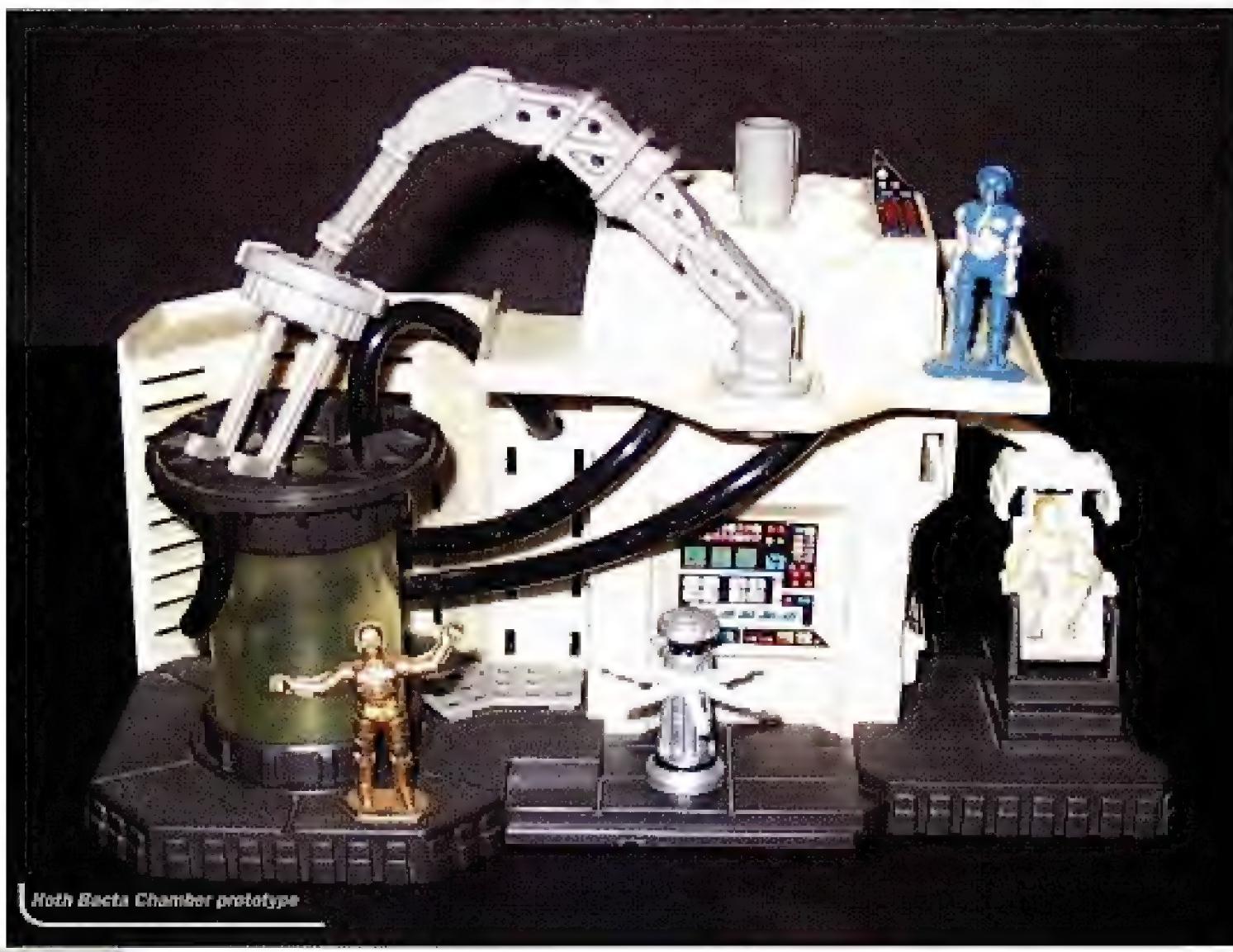
The *Empire Strikes Back* broke all the rules for merchandising a movie sequel as the Kenner toy line continued strong into the 1980s. It's hard to imagine that any *Star Wars* toy during this era would have been unsuccessful or cancelled for distribution, but the monumental success of Kenner's 3 3/4" action figures, which revolutionized the toy industry two years earlier, also cannibalized most of the remaining Kenner *Star Wars* toy line.

Around the release of *The Empire Strikes Back*, Kenner introduced a new smaller scale

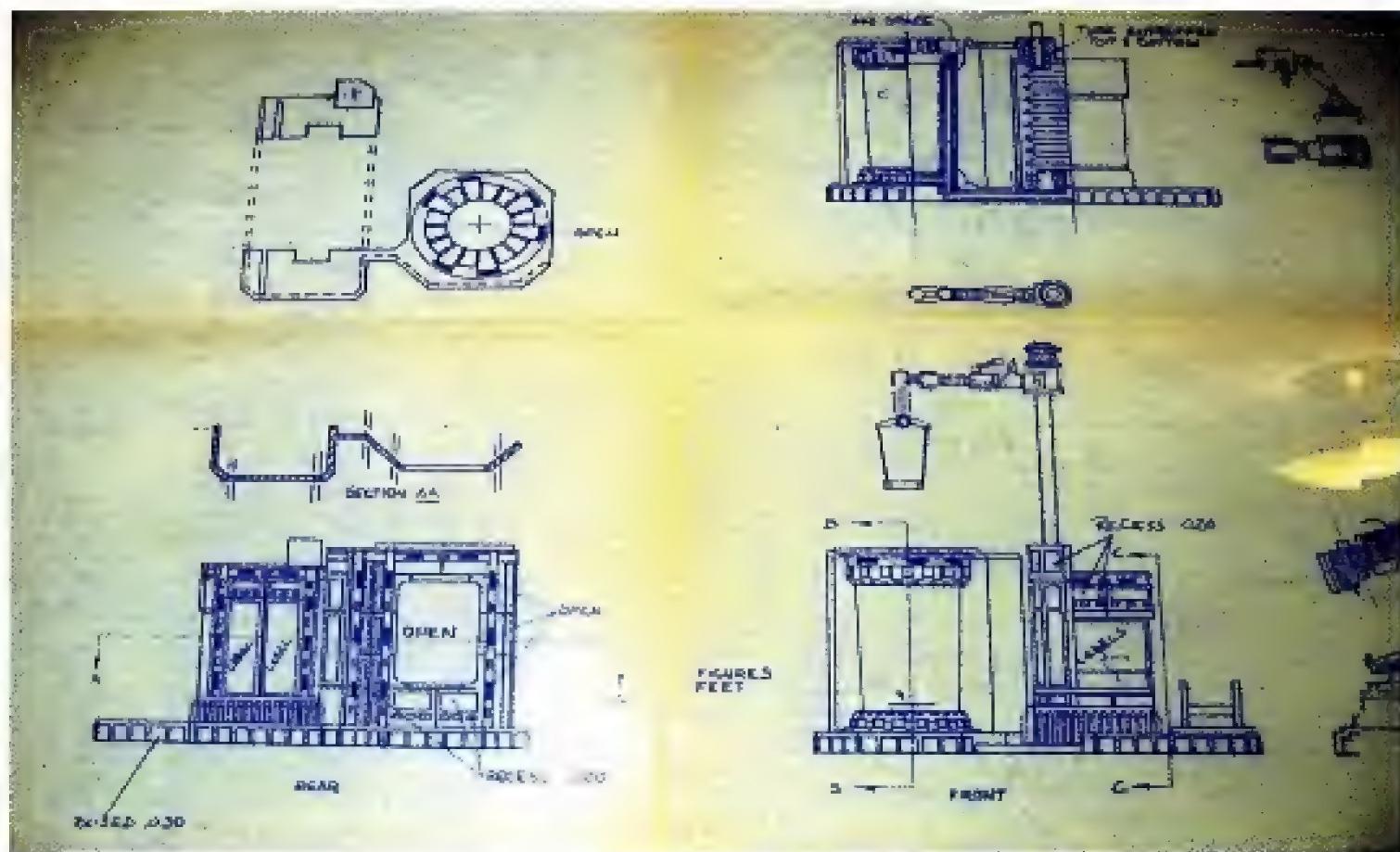
of figures and interlocking play sets called the Micro Collection. These plastic play sets with small painted metal figures allowed kids to connect multiple settings into elaborate dioramas—something that was impossible to achieve with the 3 3/4" scale figures. For the initial release, the Micro Collection consisted of three *Star Wars* settings from the first two movies: Hoth, Bespin, and the Death Star, with multiple play sets for each.

After its initial introduction, Kenner made plans to expand the Micro Collection line with three additional play sets: the Hoth Bacta

Chamber, the Bespin Torture Chamber, and the Ongobah play set. Unfortunately, the line was cancelled abruptly before any of these toys made it to retail. The Hoth Bacta Chamber would have allowed kids to re-create the scenes from *The Empire Strikes Back* where 2-1B and FX-7 operate on a wampa-damaged Luke Skywalker. This play set had a feature where the chamber could be filled with bacta fluid (plain water) pumped through tubes to the cylinder holding the "Luke in diapers" figure. The water never actually touches the delicate painted metal figure, but since there are only two known existing pro-



Hoth Bacta Chamber prototype



Schematics for the Hoth Bacta Chamber playset

otypes of this unproduced toy, it's not likely the owners will verify the feature any time soon. The play set also features a medical chair to place Luke in for operation by 2-1B and FX-7, and control panels so that the medical droids can plug into the Rebel Base computers to diagnose Luke's condition. In addition to these three characters, the Bacta Chamber also came with a C-3PO figure, presumably to calculate the odds of every surgical option.

The Bacta Chamber was featured extensively in Kenner literature and offered to retailers for pre-order. Prototypes of this toy got as far as finished production samples and there are several byproducts of the production process that have made their way to the secondary market. There are even two different designs of the Bacta play set. The initial design (depicted in the blueprint image) had a narrower base and straight-arm for positioning Luke in the chamber. The more finished design resembles the toy seen on the prototype packaging.

The Bacta Chamber box packaging was done in the same style as the other Micro Collection play sets with the metal figures displayed along the top flap with a wide shot of the play set in an action scene across the front face. Unpainted versions of the metal figures have turned up in some numbers on the secondary market and



Box prototype



currently sell in the \$50-100 range, with rarer, painted versions of the figures selling for considerably more. Besides the two known existing prototypes of the Bacta Chamber play set, there are around half a dozen boxes and proof sheets of the Bacta packaging, making this an extremely rare collectible.

TORTURE CHAMBER

Kenner had also made plans to release a Torture Chamber that would connect to other play sets in the Micro Collection Bespin series. The Torture Chamber has an array of medieval punishment devices such as a chair that moves Han into position for shocking by electrodes, a locking detention cell, and a movable conveyor belt to place a dismembered C-3PO on route to an incinerator. This play set came with a few figures: an Ugnaught holding C-3PO's leg, two Bespin guards, and Chewbacca with a backpack to hold C-3PO. Similar to the Bacta Chamber, this toy was close to release at the time it was cancelled with final packaging and production toy samples created. There are only two complete prototypes of Bespin Torture Chamber play sets known to exist. Collectors have not ruled out the possibility that others may turn up, however small the quantity.

DAGOBAH

The third and final unproduced Micro Collection play set from *The Empire Strikes Back* line was the Dagobah set. This play set was in the middle of development at the time the Micro line was cancelled yet some of the figures intended for the set have surfaced as "4-up" sculpts and hard copies. Almost every figure in the entire Micro Collection line was sculpted at 4 times scale and reduced to the actual size of the metal figures using a machine called a pantograph that

enables an object to be scaled up or down to a different size. Each Kenner sculptor used his particular choice of sculpting waxes, and one example of a wax sculpt from the Dagobah series was the R2-D2 on bog surface. One of the Kenner sculptors, Bill Lemon, used a unique method of sculpting figures out of acetate plastic using milling equipment, and unlike wax, this was an unforgiving process that required restarting after a significant error. The composition and work-



R2-D2 hard copy from the unproduced Dagobah set

manship of Bill Lemon's pieces make them highly prized by collectors today, and one such example is the Luke in X-wing uniform sculpture from the Dagobah Micro set.

These and other Luke, R2-D2, and Yoda figures from the Dagobah play set also exist in 4-up hard copy form, made out of a green hard urethane material known by its trade name, Dynacast. Kenner and its contractors used Dynacast extensively during the 1970s and 1980s. Years later, blue hard copies of some of these Micro Collection figures were made within Kenner from the original molds in the 1990s, although these blue pieces are not considered by collectors to be true prototypes of the Micro Collection line. Despite there being only a handful of unproduced Micro Collection prototypes from the era, this series of what "could have been" has intrigued collectors for many years.



Luke Skywalker hard copy from the unproduced Dagobah set



a Chamber and box together as they were meant to be

GALACTIC GALLERY

Here's a showcase of the amazing concept art from the Star Wars saga that helped translate George Lucas' imagination into reality.

**THE BEAST FROM BELOW**

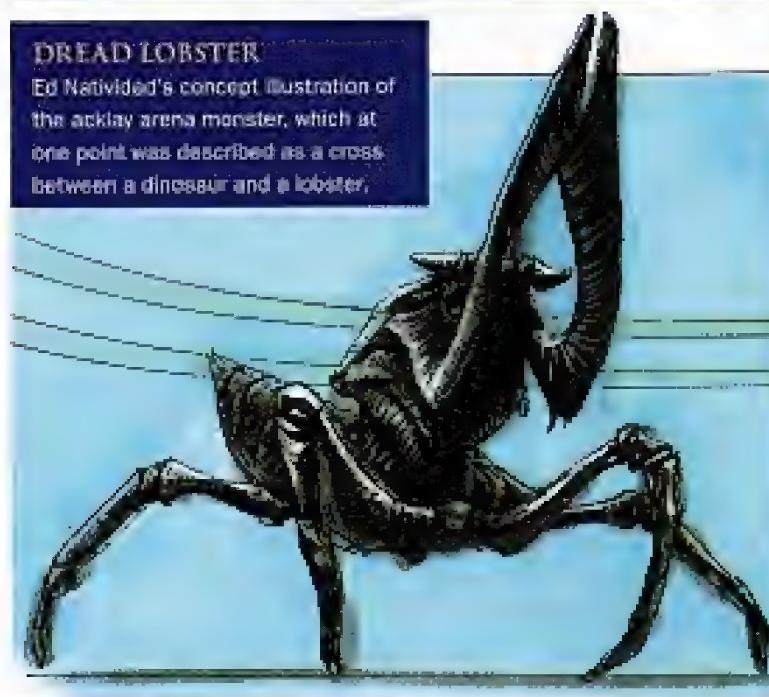
A Joe Johnston illustration depicting a rancor with very humanoid proportions—consistent with an early abandoned approach to depict the creature with a man in a suit.

TOY DAMPNER

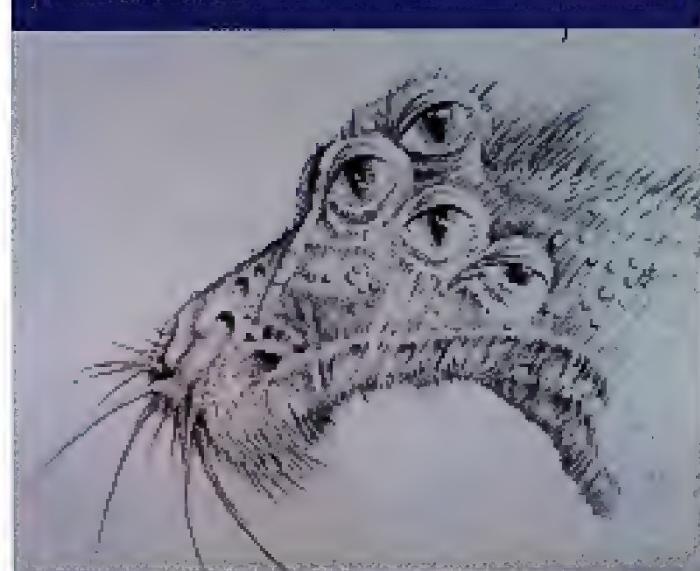
This unused Podracer pilot design by Terryl Whitlatch became the basis of Toy Dampner, a racing champ seen in Expanded Universe video games.

**DREAD LOBSTER**

Ed Natividad's concept illustration of the acklay arena monster, which at one point was described as a cross between a dinosaur and a lobster.

**EYES HAVE IT**

An unsigned, curious creature development sketch from *The Empire Strikes Back*.





BEAUTIFUL DANGER

Iain McCalig's early illustrations exploring a possible female Sith warrior for *Attack of the Clones*.



BARON DROID

An unused Doug Chiang design for a "baron droid," an elite form of battle droid belonging to the Trade Federation.

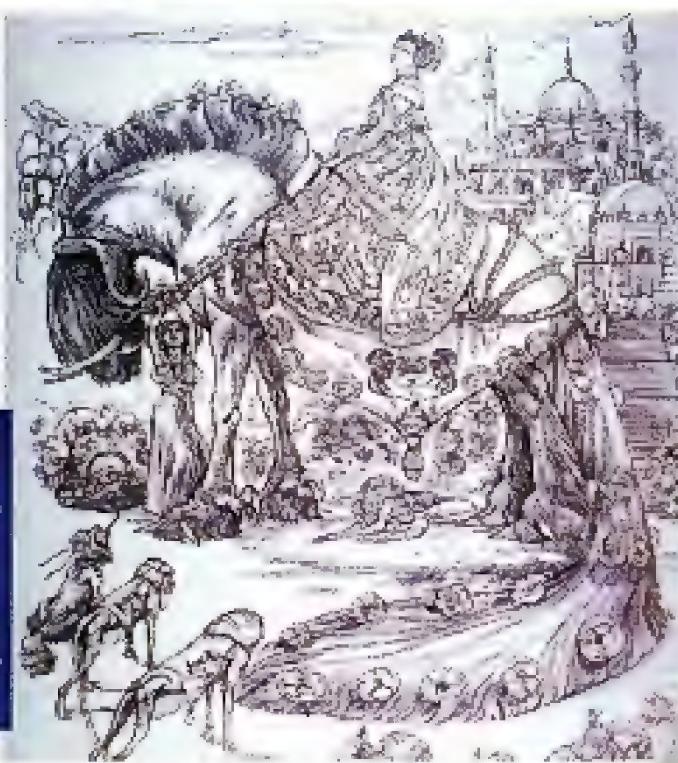


MISS FISTO?

Dermot Power's explorations of alien life forms in Episode II would eventually develop into the Jedi Master Kit Fisto, among others.

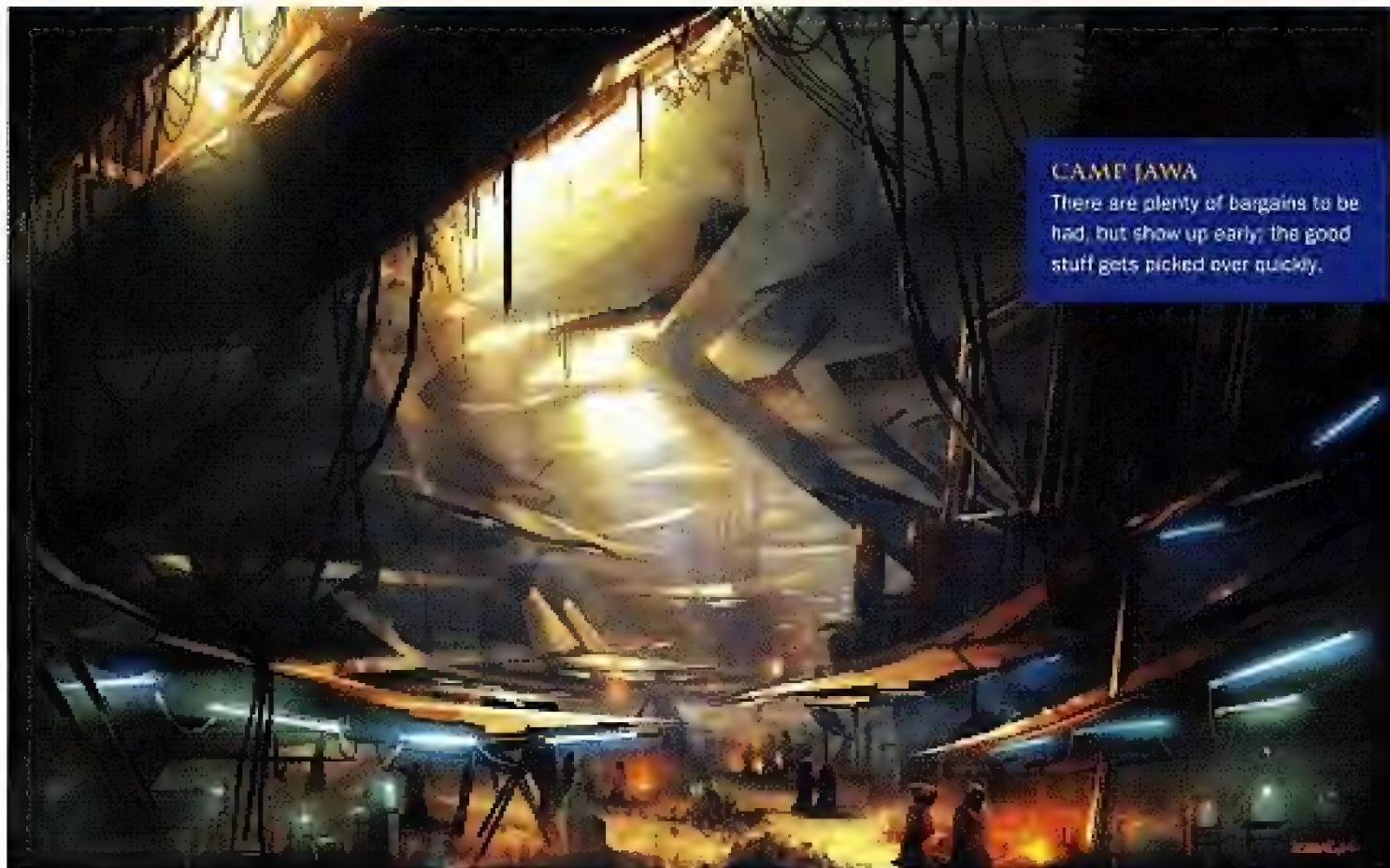
A ROYAL PROCESSION

A very early illustration of Naboo royalty by Terry Whittatch—which describes the scene as a "Royal Procession in Utapau."



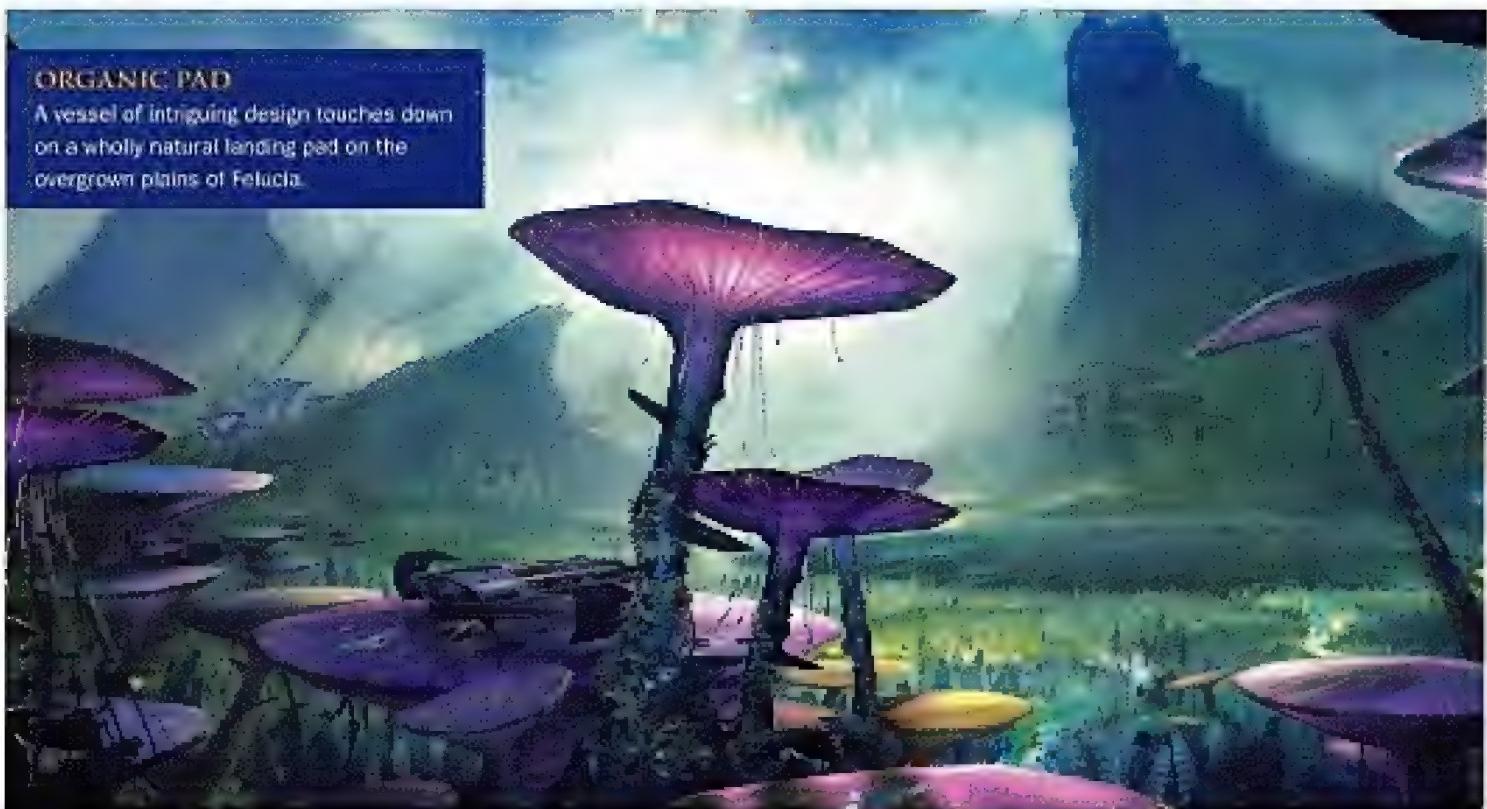
SECRETS OF STAR WARS NEXT-GEN GAME

Though 2007 may mark the 30th Anniversary of *Star Wars*, the biggest *Star Wars* entertainment event of the year won't be found on the big screen. It will be the new *Star Wars* game for next-gen platforms. Hyperspace members caught this exclusive first look at the next major addition to the *Star Wars* saga.



CAMP JAWA

There are plenty of bargains to be had, but show up early; the good stuff gets picked over quickly.



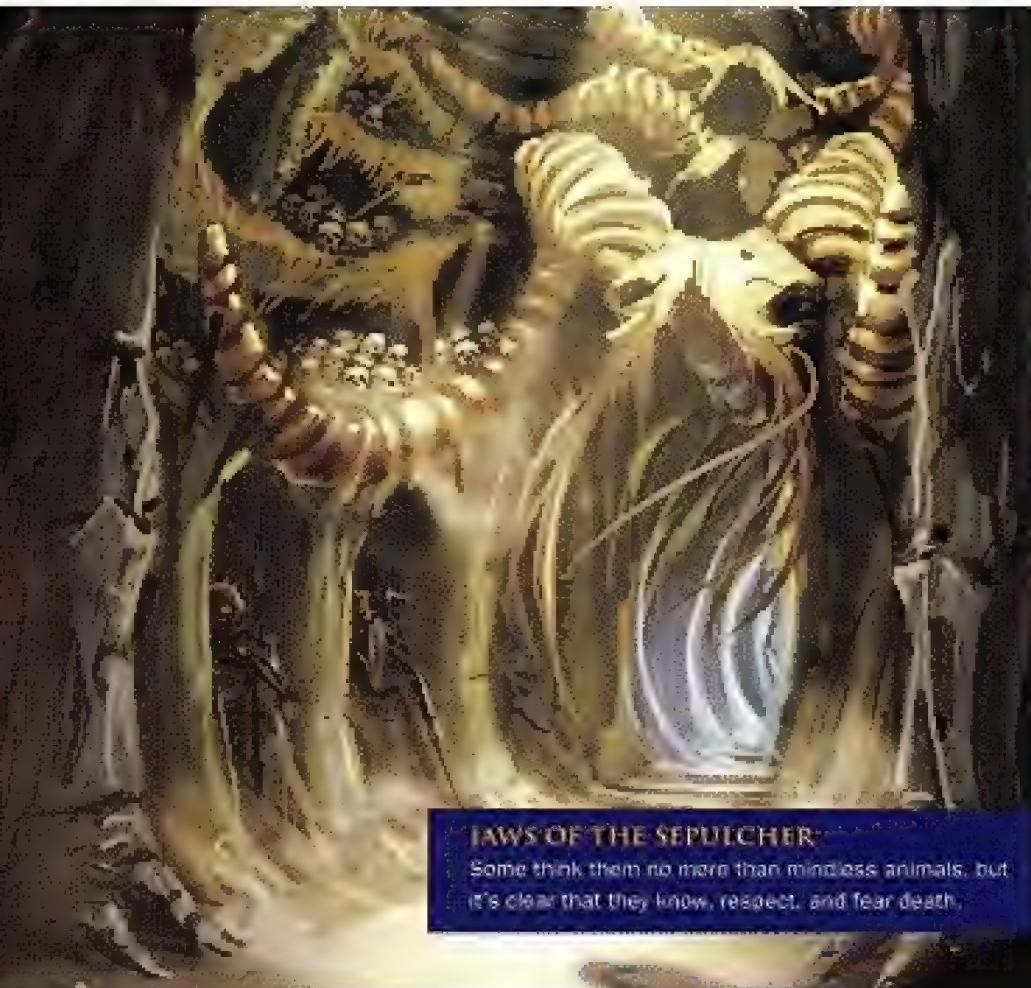
ORGANIC PAD

A vessel of intriguing design touches down on a wholly natural landing pad on the overgrown plains of Felucia.



NIGHT ON THE TOWN

The times may be dark, but the neon distractions help a bit.

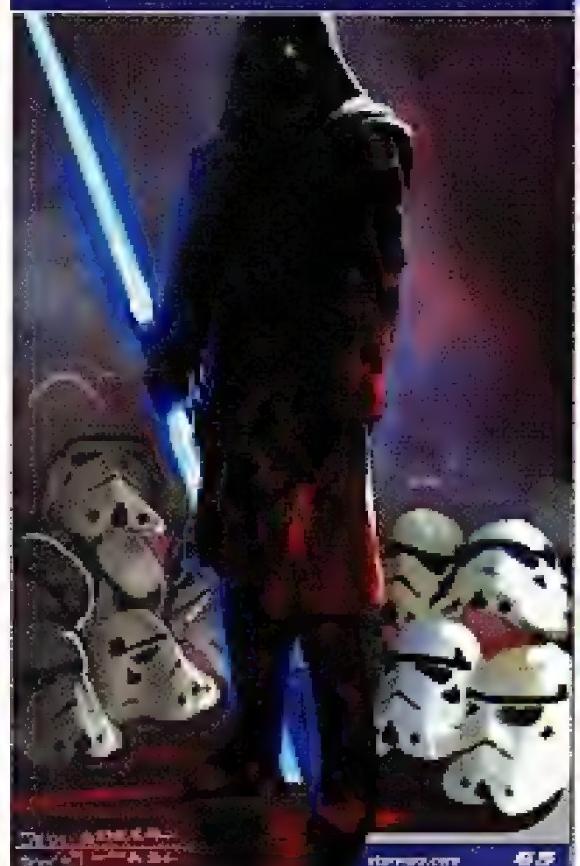


JIAWS OF THE SEPULCHER

Some think them no more than mindless animals, but it's clear that they know, respect, and fear death.

GRIM TROPHIES

As hobbies go, this one's hardly Jedi Code-approved.





How to Draw Admiral Ackbar

By Amy Pernovest

IT'S a trap! Learn how to draw the Commander of the Rebel fleet from *Return of the Jedi*—the brave and honorable Admiral Ackbar, who leads the Rebels to victory against the second Death Star above the forest moon of Endor.

Instructions

1

Start by drawing an oval at an angle and an upside down "U". Split the oval in quarters, making sure you follow the shape to make it three-dimensional. Near the bottom of the oval draw a sideways "S".

2

Draw two ovals for eyes and use curvy lines to draw Ackbar's arms. Two ovals form the forearm and hand, and triangle shapes make the fingers.



Draw Ackbar's mouth, and just above that give him nostrils. Define his head shape and face details, erasing some of the oval as you go. Make sure his head looks fish-like!

3



4

Add five little bristles under the chin and some bumps around his nostrils. Add the line to the middle of his head to help define his head shape. Draw in Admiral Ackbar's Mon Calamari jerkin.

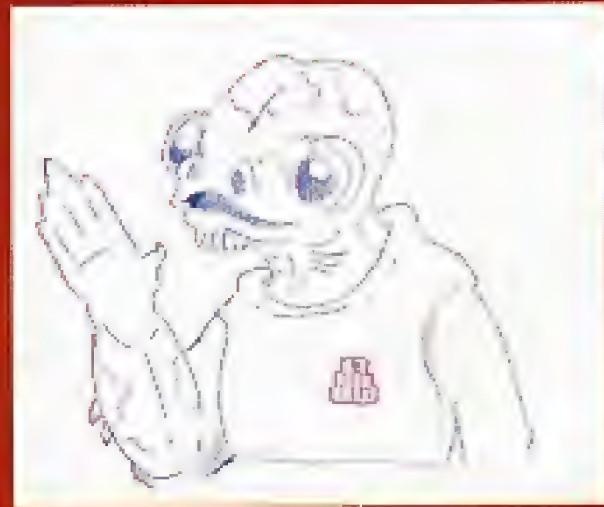
4





5

Start by giving Ackbar six gills, three on each side of his neck. Detail Ackbar's flipper-like hand and chitinous forearm, following the basic shapes to keep him from looking flat. Little details like the way the sleeve folds around the bottom of his arm, the extra lines around the collar of his jerkin, and the folds on his left arm add depth to the drawing.



To make Ackbar different from other Mon Calamari, add an admiral insignia to his jerkin. Add some final detail touches—spines to his arm and folds to his neck and face. Finally, lightly pencil in some mottled patterns on his head and forearm. A little shading adds a finishing touch.

6



7

Clean up your sketch by erasing all the working lines and by thickening some of the lines. Ackbar is now ready to battle the evil Galactic Empire!



You may also use pens or markers to ink Ackbar and color him with markers, pencil crayons, paints or even on the computer! Now that you know the basic shapes behind drawing Ackbar, be creative. Your mission, Padawan, is to experiment—draw him standing up, sitting down, or telling the Rebel fleet that they've encountered a trap.

Amy Provoost is an illustrator and graphic designer based in British Columbia, Canada and she has lived all over the world. Her portfolio includes how-to-draw tutorials and illustrations for starwars.com and Star Wars Kids magazine, and sketch cards for Topps. Her Admiral Ackbar tutorial is the exact thing we've been since the baby Ewok in *Revenge of the Jedi*. You can check out her work at www.wingarmadillo.com.

Yellow

VOL 25

BAND IT HA BACKS

BY THE FANS,
FOR THE FANS.

Tournament of Roses Special Edition

What happens when Uncle George decides to take part in a parade? Simply the largest, longest, most spectacular entry the Tournament of Roses has ever seen. The "Star Wars Spectacular," part of the parade on January 1, 2007, boasted two beautiful floats, the Grambling State University Tiger Marching Band, and more than 240 marching fan members from around the world.

According to Lucas, one of his inspirations for getting into the parade in the first place was the 501st Legion. The worldwide organization of Star Wars costuming fans has impressed him mightily, and he wanted to bring troopers in from all over the world to march. Many hundreds of troopers sent audition tapes to Lucasfilm, and 200 were chosen to march, from 22 countries and 36 states. In addition to the troopers, drill captains and support squad members were invited to Pasadena, as well as costumed characters from the Rebel Legion and Jedi Assembly fan groups.

The first and foremost challenge we faced? Getting 200 stormtroopers, most with no military or marching experience, to look sharp and march in formation over the grueling 5.5-mile parade route.

Drillmaster Colonel Anthony Toledo, who trained the Golden Gate Garrison for their audition video, came on board at Lucasfilm's request. Toledo and his squad of Drill Captains, hand-picked from the worldwide Garrisons, accomplished the impossible with the help of the hard-working, long-rehearsing troopers. The marchers practiced every day from December 28 through 31, and were more than ready on parade day to amaze audiences with their performance. In addition to the marching troopers, support squad, and drill captains, costumed fans would add character to the floats, riding on them and marching beside them.

On New Year's Day, the Star Wars Spectacular made headlines worldwide, and nabbed a record-breaking four-and-a-half minutes of airtime during the broadcast. Star Wars fans worked hard to make it all possible, and thanks to them the Spectacular was truly spectacular.

The entire story of Star Wars fans and the Rose Parade, however, lies not just in accounts of marching and performing. The event brought fans together from all over the world for a week of working and playing together, and with the members of the Grambling State University Tiger Marching Band from Louisiana. All of the marchers shared the same hotel, ate, and rehearsed together. New friendships blossomed, and a new level of understanding and affection grew among the worldwide groups.

Preparation

Senior Drill Captain Paul Bullock, from the UK Garrison, confers on a line of fresh troops early in the rehearsal week. Bullock referred to his charges in A Company as "living legends," thanks to their mastering the difficult art of marching in only a few days' time.





Colonel Anthony Tolosa, right, was largely responsible for the marching success story of the 501st Legion members in the Rose Parade. Tolosa and his instructional team of drill captains turned the unseasoned marchers into a precision team in three and a half days of rehearsal.



Senior Drill Captain Michael Haas takes the Flag Squad through its paces during rehearsal. Sixty flags flew for countries and states of the 501st Legion. Photo by Karen Louie.



Marchers square off for a little football action during lunch break on a recent day. The marchers practiced every day at Mawunting High School, located just a few blocks off the parade route.



Go team! Karen Louie, Lori Smith, Niki Miyamoto, and Kathy Van Beurden, members of the Elite Squad of helpers, tackled the sticky problem of getting the Star Wars Spectacular parade patches to stick to the band uniforms.



Twi'leks on the bus. Photo by Lance Hayes, one of the artists who worked with Nathan Fillion's team on the makeup makeup for the Twi'leks, queens, and podi in the Spectacular.



Photo by Lance Hayes.



"Hero Squadron" poses with Dr. Larry Pannell, director of the Grambling State University Tiger Marching Band. Outstanding costumers, who next in their photos to apply, were chosen to march by the floats in the Star Wars Spectacular. Photo by Lancel Royer.



Photographers line up band members and drummers for a group photograph on the rehearsal day, December 31. George Lucas would come to have his picture taken with the marchers that day as well. Photo by Lancel Royer.



Troopers from the Connecticut, Carolina, Georgia, Southern, and Florida Garrisons pose with George Lucas.



Back at the Sheraton Universal Hotel, headquarters for all the marchers a trooper - well, Darth Vader is not exactly sure what the trooper is doing but we like the picture. Photo by Jay Zarocki.

Parade Day!



After getting off the buses, marchers in the Spectacular walked up Del Mar Street to wait with the other bands and marchers. All would join up with the floats on Orange Grove, then proceed directly into the parade route. Photo by Lancel Royer.



Troopers line up in double time outside the buses during the pre-dawn hours before the parade. The Tournament of Bands in the Star Wars Spectacular convoy had exactly seven minutes to get off the buses and into formation.

PANTHER TRACKS

BY THE FANS,
FOR THE FANS



Yvette Boxer and Karen Louis, members of 503rd California garrisons, carried the banner for the Grambling State University Tiger Marching Band. For the parade, the Tigers graciously accepted their new title, "Best Band in the Galaxy."



The Grambling State University Tiger Marching Band, known by many for their scene-stealing role in the *Iroquois Drumline*, looked sharp in Imperial Officer uniforms. The band stole the show in the Rose Parade, too, playing their customized, funky versions of Star Wars music, complete with dancing breakdowns.



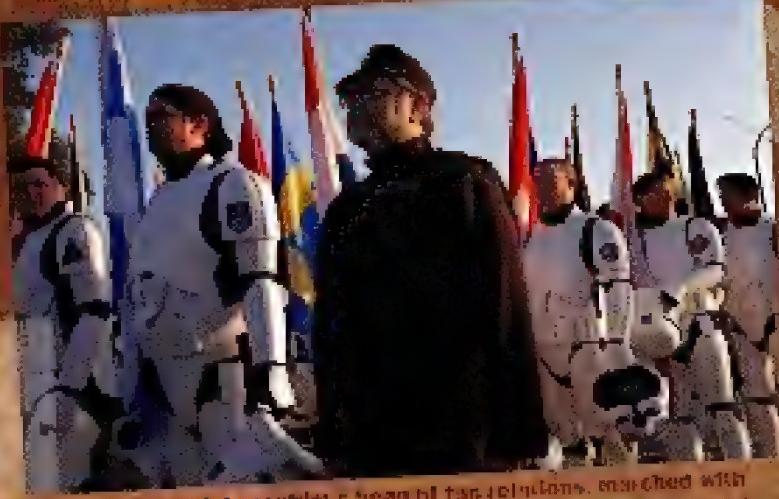
A bright gaggle of rainbow-colored Twinkie float costumers try to keep warm in the chilly Pasadena morning air. Photo by Anne Neumann.



Albin Johnson, from left right, the founder of the 503rd Legion marched in Alpha Company, the group that led the column of troopers in the parade. The Legion is celebrating its 20th anniversary this year. Photo by Anne Neumann.



Woman behind the mask. Female troopers were wolf represented in the Star Wars Spectacular. Photo by Anne Neumann.



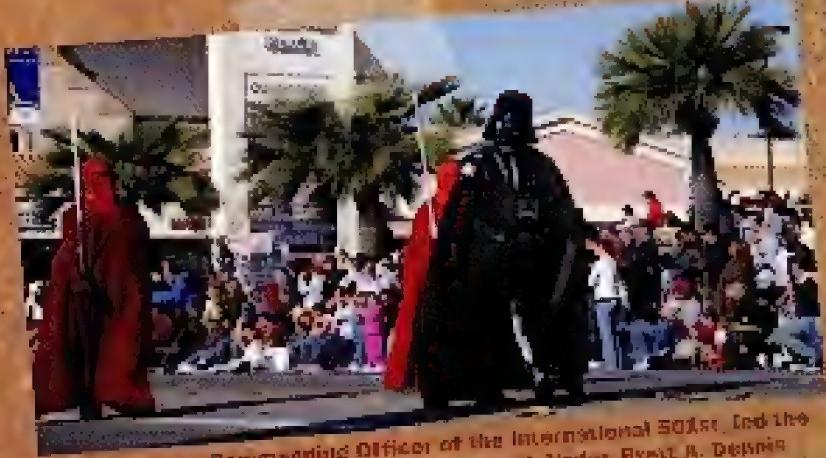
Steve Sancilio, Lucasfilm's head of fan relations, marched with the 501st Legion in the Tournament of Roses Parade, marking his fifth instrumental in shepherding the 501st relationship with Lucasfilm, and with choosing the troopers based on their audition tapes, to march in the parade. Photo by Anne Neumann



The Endor float kicked off the Star Wars Spectacular, complete with Ewoks in trees, Chewie's C-3PO plus R2-D2, and flanked by marching members of Hero Squadron. Photo by Anne Neumann.



A trooper prepares to carry the Naboo flag in the parade. Photo by Anne Neumann



Mark Foulds, Commanding Officer of the International 501st, led the troops in the Rose Parade costumed as Darth Vader. Brett A. Dennis and Mickie Shaw were the Imperial Guards. Photo by Tony Silber.



The finale of the Spectacular, the Naboo float had three Queen Amidala, Luminara Unduli, and Aayla Secura, as well as Hero Squadron costumed characters walking beside. Photo by Anne Neumann.

EDITORIAL

The United Colours of Star Wars

"This is like the United Nations of stormtroopers."

The scene was the lobby bar in the Sheraton Universal hotel. Packed with marching members of the *Star Wars Spectacular* from all over the world, the bar truly was a microcosm of international cooperation and fun. The speaker was one of the troopers, flown in from across the country to represent *Star Wars* fandom in the parade.

If I were forced to choose only one take-away memory from the whole parade experience, it would be the warmth generated by new friendships born during a week of working and playing and sharing meals with more than 450 people—*Star Wars* fans and marching band members—from around the world. Yes, it was electrifying marching with the troopers and band as part of an amazing unit in the parade. Yes, it was a thrill to see the Spectacular dominate the parade and the media. Yes, it was unforgettable to feel the tremendous crowd response. And yes, it was gratifying to see the troopers come together to learn to march in just a few days. I take absolutely nothing away from these tremendous accomplishments, yet I still would choose the memory of friendships.

Many of the troopers present knew their worldwide counterparts through email, or recognized their names from their postings on the 501st message boards, but this was the first time that they met in person. As in any large group, tensions or philosophical differences of opinion have existed between garrisons and individuals. They were not evident—not during the practice sessions or the shared meals, and certainly not during the social hours spent in the hotel bar. Everyone I saw around me seemed to be having a great time, laughing and talking and enjoying the shared experience with their fellow troopers from everywhere.

The generosity of the costuming groups continues to amaze me. Even though I am one of the

people responsible for scheduling rehearsals for them for four days in a row I was showered with gifts and affection: Beautiful hand-woven (mom woven) bags from New Zealand; a lovely shoulder bag from Thailand; the world's largest bouquet of roses from Germany; pins, patches, shirts and stickers from the garrisons—each reflecting the garrison members' talent and creativity; and one of the fantastic leather and wood 501st jackets. Marchers were generous not only with tokens of esteem and drinks at the bar, but also with their time, sweat, discomfort, and energy spent training for and marching in a 5.5-mile parade!

I want to give special thanks to the members of my Elite Squad of helpers, who went above and beyond every day to make sure the event ran smoothly, that each marcher was costumed correctly, and that no trooper was left behind—either by the bus or the parade. I can't possibly name everything each of them did, because the editor of *Insider* could give me only so many pages, but thanks to: Jun Arbues, Yvette Boxer, Tom Brink,



International Flags of the 501st Legion.
Photo by Karen Louie

Kurt Goetzinger, Barry Hodge, Belinda Hodge, Christine Knapp, Rebecca Lewis, Karen Louie, Nikki Miyamoto, Drew Morris, Lori Sartre, Azman Sugi, and Kathy Van Beurigen.

To each and every one of you who marched in and helped with the *Star Wars Spectacular*, thank you! You are the best of the best, and we have the parade to prove it.

Postscript: To those who have been sending me "Why We Love the Dark Side" opinions, they are great! I look forward to using them in the next *Bantha Tracks*, as this edition was pleasantly usurped by the extremely Light Side of the Rose Parade. If you haven't already sent your thoughts on why we love the Dark Side of *Star Wars* so much, there's still time! Email them to me at banthatracks@starwars.com.

Mary Franklin

Mary Franklin
Editor, *Bantha Tracks*

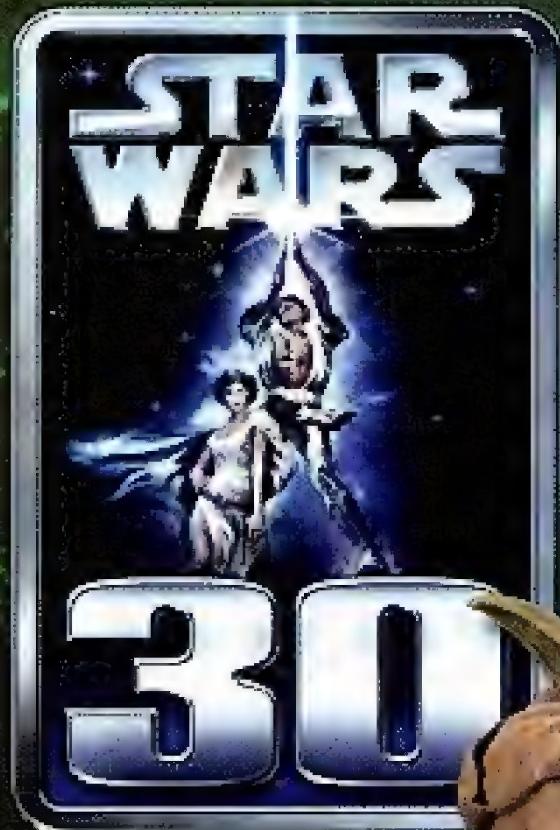


Bantha Tracks Submissions Guidelines

Any original art, artwork critique, illustrations, news, stories, meeting information, or any material voluntarily submitted becomes the property of Bantha Tracks. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to Bantha Tracks will not be returned. Each submission must include the submitter's name, age, contact information, date the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of hyperspace: The Official *Star Wars* Fan Club.

Please send to the editor, *Bantha Tracks*, 4400 16th Street, Suite 100, San Francisco, CA 94129. E-mail to banthatracks@starwars.com. Or send your work mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 28902.

BE A PART OF HISTORY... STAR WARS HISTORY!



2007 commemorates the 30th Anniversary of *Star Wars: Episode IV A New Hope* and the year-long celebration will be highlighted by **CELEBRATION IV** held May 24–May 28 in Los Angeles. The entire world of *Star Wars* fandom will unite for up to five days of non-stop *Star Wars* fun!

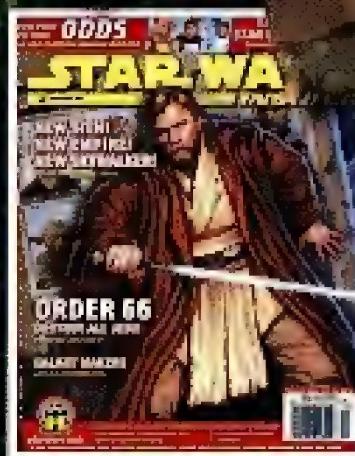
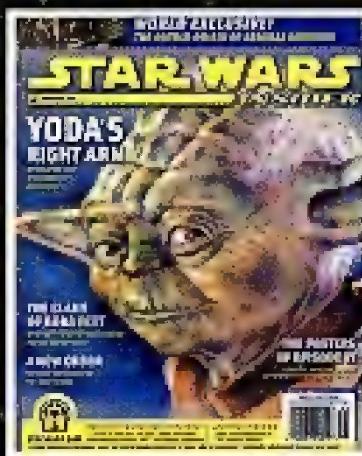


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\$29.99

U.K. T-shirt designer CHUNK is one of the hottest pop culture brands in Europe, specifically in the U.K. Not surprisingly, it recently incorporated Star Wars pop iconography into its line of casual wear, including these three new tees imported and offered exclusively in the U.S. by StarWarsShop. ☆

A: Surfer chic or sci-fi geek? This cool new tee lies somewhere in-between. Stormtrooper with gnarly battle-scarred board, dude.

B: Saturday Knight fever! Disco Yoda boogies down with some galactic funk. Hip to the groove, you will be.

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The Star Wars Exclusive Product Resource

Be sure to visit the "Exclusives" section featured on StarWarsShop.com to find the latest collectibles and toys!



COLLECTOR'S PICKS

#1



Name: Robert E "VaderPainter" Bean

Job: Master Automobile Technician CARmax and running www.vaderpainter.com, my Star Wars collecting and costuming website.

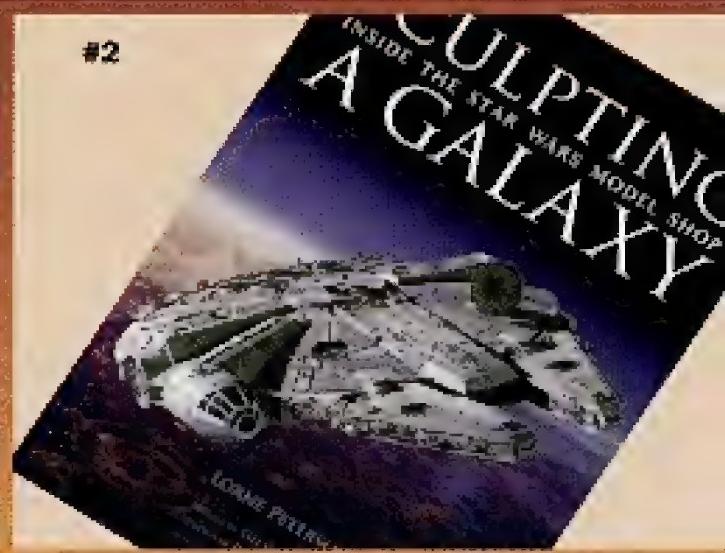
Collecting Star Wars since: 1977

Favorite area of collecting: High end statues and rare, one-of-a-kind and limited-edition pieces.

Favorite Star Wars collectible: The piece of the Death Star Trench used in Star Wars: A New Hope.



#2



#1 Darth Vader 2G USB Flash Drive \$119.95

Limited edition Darth Vader 2GB USB Flash Drive from Mimoco. "I like everyday items that are Star Wars themed; this Flash Drive is no exception. What better way to store your convention photos and mp3's than with this handy little deal."

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Get an inside look at the secrets behind the Star Wars saga models and sculptures. "I have quite a large collection and love both this special edition and the Dressing a Galaxy special edition. The Incredible detail by the author makes this an must for every collector."

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The new Animated Darth Vader maquette stands 11 inches tall and is the latest in the animated line! In this collection I have many different statues including the Incredible Gentle Giant statues and busts. I love the new statue from Gentle Giant because it offers the collector something we have not seen before, a Darth Vader collectible in Clone Wars style animated form.

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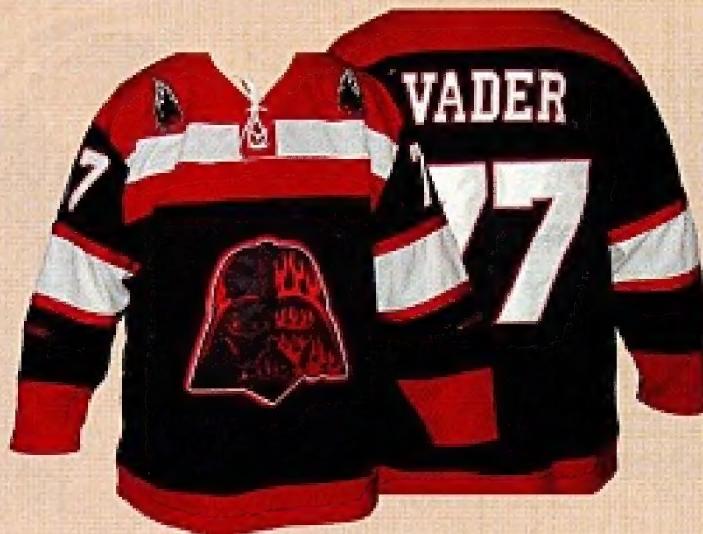
The elusive Shadow Stormtrooper will only be available officially in the U.S. through StarWarsShop.★

LEGO Star Wars Stormtrooper Maquette \$64.99

Shaped by the artisans of Gentle Giant Studios, this exclusive measures 6" tall, sits on a LEGO-style base and features interchangeable heads!★

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EXCLUSIVES
A**A Exclusive Vader Hockey Jersey \$89.99**

Exclusive Darth Vader classic style hockey jersey with flaming Vader head graphic.★

B Limited Edition "Star Wars Rocks" 30GB iPod Video Case \$29.95

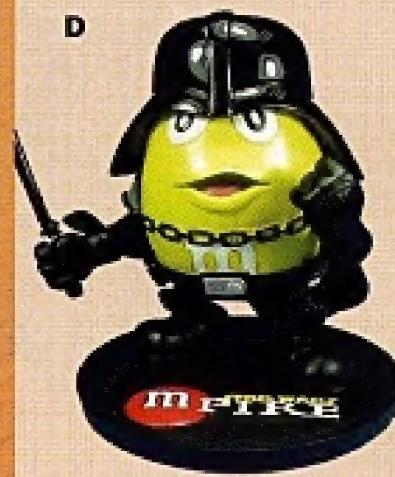
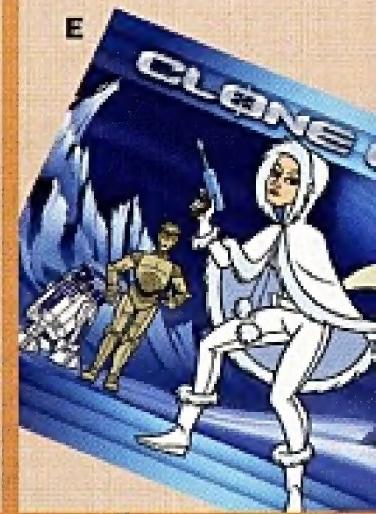
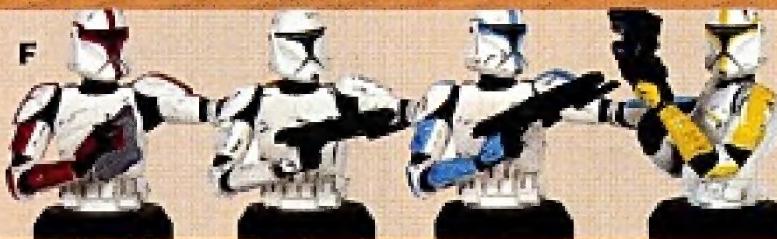
Exclusive Star Wars Rocks cover for the iPod Video 30GB featuring artwork by Hugh Fleming.★

C Exclusive Kotobukiya 13" Darth Vader with Pewter Paint Finish \$89.99

This Darth Vader is steeled for battle...and looks it!★

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G 3 x 5 Foot Trooper & Crossbones Nylon Flag \$34.99

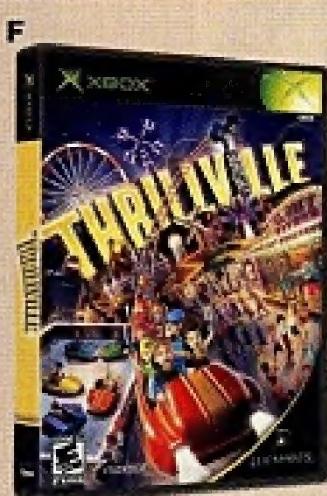
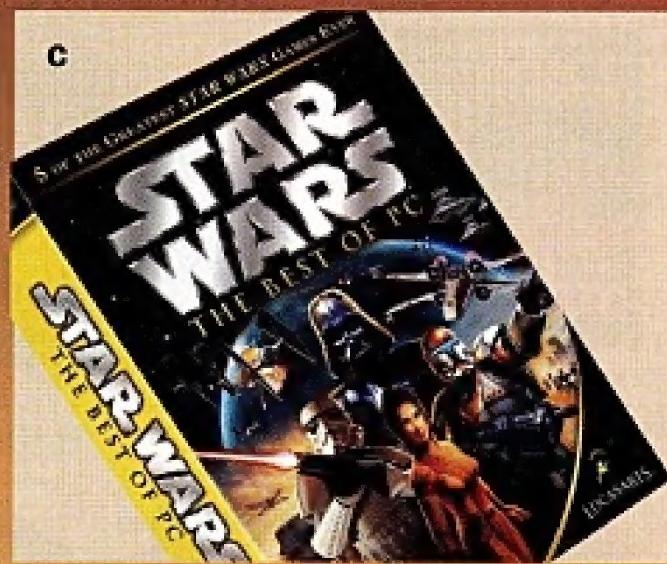
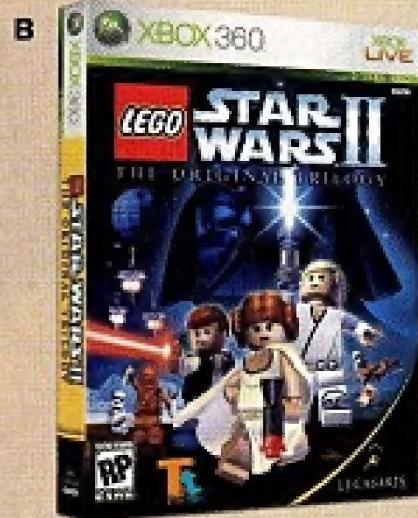
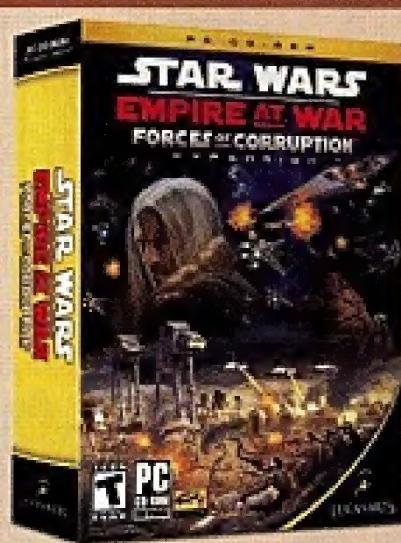
The classic skull and crossbones flag takes on a new sinister edge with the Empire's stormtrooper!★

H .45 Scale Black Chrome Anakin Skywalker Lightsaber Replica \$35.00

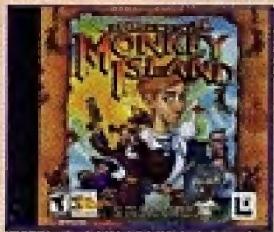
The sinister appearance of this darkly-clad replica lightsaber seems fitting for a Jedi succumbing to the dark side.★

F

VIDEO GAMES



E



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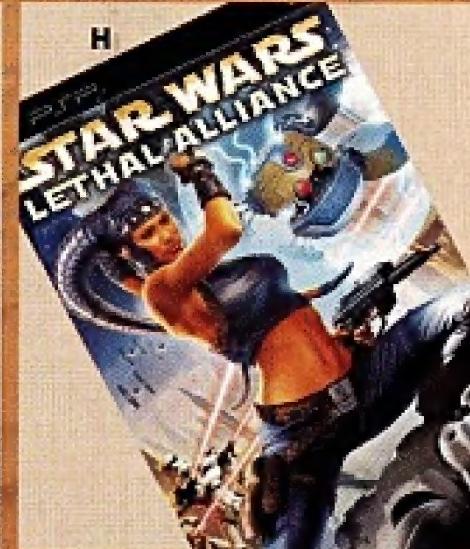
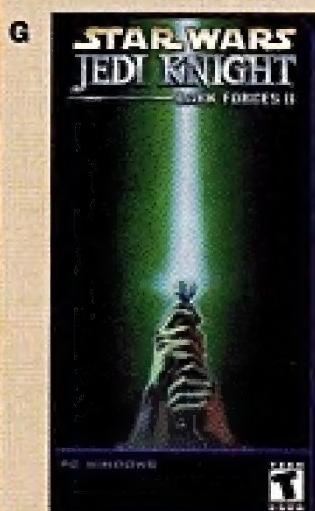
Available for GameBoy, GameCube, Nintendo DS, PC, PS2, PSP, Xbox, Xbox360. Prices vary by game type.

C Star Wars: The Best of PC \$39.99

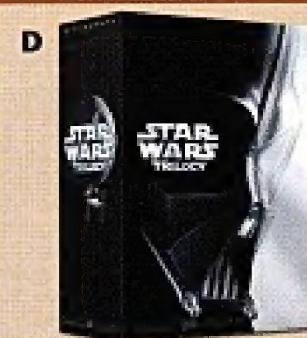
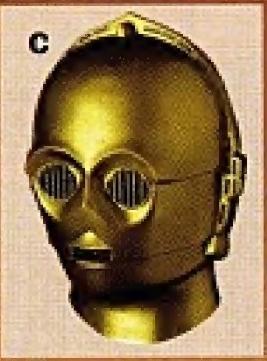
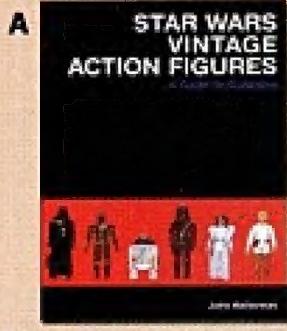
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